VOGUE

INCORPORATING VANITY FAIR



V ★ O © THE CONDÉ NAST PUBLICATIONS, INC.

PARIS OPENINGS II — NEW YORK FASHIONS • MARCH 15, 1937 • PRICE 35 CENTS



HER WORLD TO CONQUER

She feels pretty grand this morning. Of course, it is Spring. But it was Spring yesterday morning, too. So some of the credit must go to the new stockings.

You may think hosiery a small thing to make such a big difference, but just you try it. These Humming Bird Davencrepes have an intangible ingredient that's more than beauty. They *do* something to you, make you feel like another woman—because they have *character.*

It makes no difference if you are statuesque or elfin, whether you are partying or hiking—there is a Humming Bird color and style to fit you and your things and your mood. Air-flow knee lengths. Crepe-flex 16-inch stretch tops if you want them.

GUARDED WITH INVISIBLE STRANDS OF *extra* SILK

To look at them you'd never suspect the added silk that makes them wear so well, for Davencrepes are clear, and gossamer sheer. Davencrepe twist hides the extra strands of silk that guard every inch of every thread.



Davencrepes

BY

Humming Bird

WOMEN'S FULL FASHIONED SILK HOSIERY *Exclusively*

DAVENPORT HOSIERY MILLS, Inc., Chattanooga, Tenn. . . . New York Showrooms: 305 Fifth Ave.

© 1937 Davenport Hosiery Mills, Inc.



TO BE YOUNG IN A SPRING WORLD WEAR THIS BOLERO SUIT-FROCK
WITH BODICE AND REVERS OF FLOWER-STRIPED PRINT . . 65.00.
THE HAT BAR ADDS A GAY SAILOR WITH MATCHING POSIES . . 20.00.



FROMM
Bright with Silver
PEDIGREED
FOXES

PARADOX of youthful jauntiness and supreme elegance — the little bolero of FROMM Silver Foxes. There is no "younger" fashion in the mode for spring than the bolero jacket; no fur in all the world that tops FROMM Silver Fox for distinction. Silky . . . incredibly ***bright-with-silver*** . . . every FROMM Silver Fox has a background of twenty-eight generations of scientific breeding — a pedigree that is available through the medallion attached to the pelt. FROMM BROS., Inc., Hamburg, Wisconsin.

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. *This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.*

COURTESY J. W. ROBINSON COMPANY, LOS ANGELES



HORST, PARIS

henri Bendel INC

Design for a Princess . . . formal gown of cream lace with brown faille jacket resplendent with gold paillettes. Created by Lucile Paray for the Princess de la Tour d'Auvergne. In our French collection.

TEN WEST FIFTY-SEVENTH STREET ⚜ NEW YORK

Vogue
March 15th, 1937

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Vol. 89, No. 6
Whole No. 1552

DELMAN

cables that Paris is full of pretty clothes, and designates these shoes for outstanding fashions: The stitched twill pump for the suits with hip-top jackets. His Zaza tie for loose two-thirds coats. The open-side boot for redingotes. The high laced boot for short-skirt formals. The pretty lattice pump for day dirndls and bell skirts. Five shoe originals, inviting you to see more of the brilliant Delman shoe collection for spring. At the following shops.







Huggins, Pasadena	Sax-Kay, Detroit
Blum's-Vogue, Inc., Chicago	Blum's-North, Inc., Chicago
Delman Inc., Palm Beach	Delman Inc. Miami Beach
Delman Ltd., London	Huggins, Los Angeles
Julius Garfinckel & Co., Washington	The John Shillito Co., Cincinnati
Baynham Shoe Co., Lexington	Baynham Shoe Co., Louisville
L. S. Ayres & Co., Inc., Indianapolis	C. Crawford Hollidge, Ltd., Boston
Ransohoffs, San Francisco	Neiman-Marcus Co., Dallas
The Higbee Company, Cleveland	Harzfeld's, Inc., Kansas City
J. Goldsmith & Sons Co., Memphis	Bergdorf Goodman, New York City
Kerr Dry Goods Co. Inc., Oklahoma City	Scruggs-Vandervoort & Barney, St. Louis
Roy J. Bjorkman, Inc., Minneapolis	The M. M. Cohn Co., Little Rock
Denver Dry Goods Co., Denver	Berry-Burk Co., Inc., Richmond
Famous-Barr Co., St. Louis	Sakowitz Bros., Houston



NELSON

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

A white laurel wreath (Suzy's) crowns April's best original—black crepe rhymed with white petals and a white panel.

Someone lovely has just passed by—



. . surrounded with an aura of Trophée — alluring, captivating, delicately provocative.

The parfums d'Orsay—all of them distinctive—do more than harmonize with immortal moments—they create them!

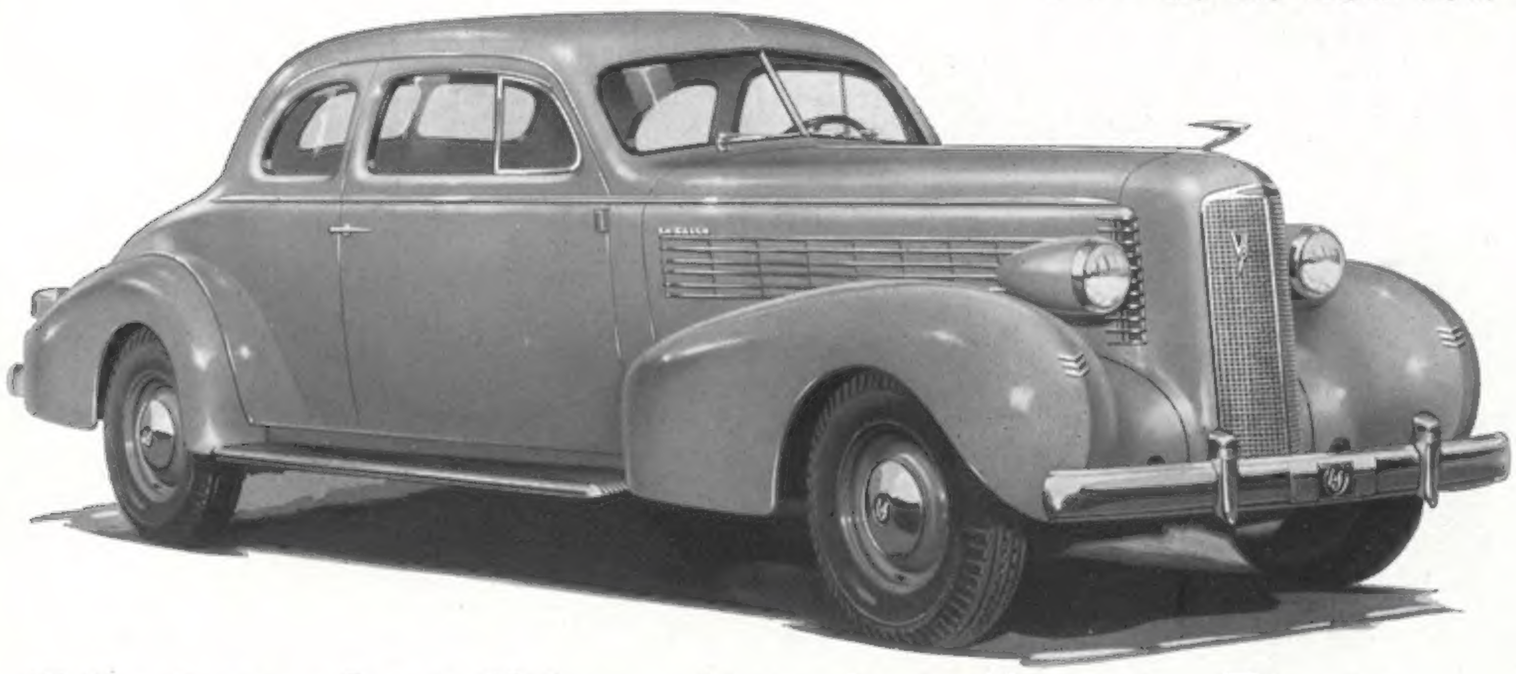
TROPHÉE
D'ORSAY
PARIS

She looked at La Salle

Take a few minutes—*soon*—to look at the new V-8 La Salle *yourself*. Look at its distinctive beauty, so decidedly in advance of the style parade. Look at its smart tailoring and luxurious coachwork. Here, without doubt, is the finest La Salle of all time—a car any woman would be proud to possess. And its surprisingly low price is more than matched by low upkeep cost—for this member of the Royal Family of Motordom costs less to own and drive than many cars of lower price.

WHO WOULDN'T BE WON BY THE STUNNING NEW CADILLAC-BUILT LA SALLE

. . . at its new low price?



**Delivered price at Detroit, Michigan, subject to change without notice. This price includes all standard accessories. Transportation, State and Local Taxes, Optional Accessories and Equipment—Extra. Model shown—Two-Passenger Coupe, $1095.*

NEW V-8 $1095* AND UP

CADILLAC MOTOR

There's a best in every fabric—



A black silk crepe dress with bayadere print is worn with a black wool coat lined with the same silk print

BEAUTY, grace, chic and the economy of a garment that will wear and clean and hold its shape are the natural attributes of garments made of quality Silks. That's why women who care insist on knowing that the crepe, satin, taffeta, print, and chiffon gowns they buy are really Silk. Garments of Silk are Quality's appeal to Quality.

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK

Are your her type?



AS A LIPSTICK **TROPICAL**

AS A PERFUME **SHALIMAR**

ALL OF **GUERLAIN**



HOCKANUM Whipcord, Fine Classic Worsteds, Mannish Flannels, and soft casual Tweeds (including a most distinguished oatmeal group), are all important fabrics in the new Spring collection. With natural beiges, grays and navy blues striking three fundamental notes in the color scale...the complete range runs the whole gamut of those subtle off-tones that help so much to achieve real individuality in any costume. Coats, suits and dresses in the new Hockanum Woolens are now being featured by good shops all over the country.

Hockanum Mills, Rockville, Conn. Founded 1809. Division of M. T. Stevens & Sons Company, North Andover, Mass. J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Avenue, New York.

HOCKANUM *Woolens*



Important in the **COSMOPOLITAN** scene — **WOMEN** whose chic rouses the admiration of women twenty years younger and twenty pounds slimmer — who, patently, **ARE PAYING** their respects to this new Franklin Simon's, concentration point for every cant fashion, **ALLEGIANCE**—bound **TO** Paris or our own brilliant designers. Such spring stimulants as our flamboy- ant flower prints, nets for night, town ensembles pulsing with colour at

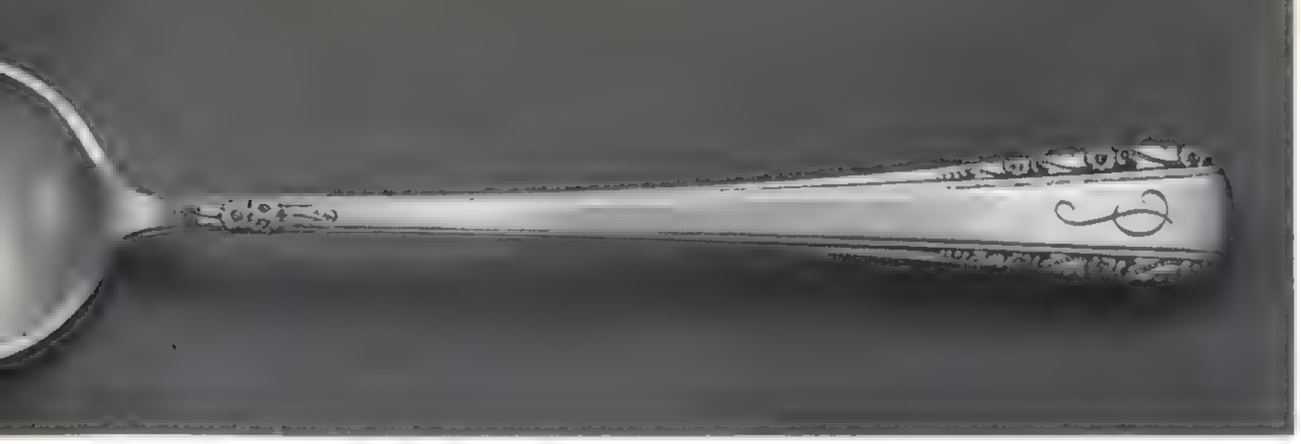
THIS NEW

Franklin Simon's
FIFTH AVENUE
AT 38TH STREET

A. Vernal green, basis for a lively print frock, swagger fingertip wool coat, significant new sleeves, for women. **$125**

B. Cyclamen red, the colour of Paris, tuned to a cloudy-print frock, flaring wool semi-fitted coat, for women. **$145**

WOMEN'S DRESS SHOP — FOURTH FLOOR



INTERNATIONAL STERLING'S

COURTSHIP

Brides have welcomed with delight this romantic new design by International Sterling. Graceful, feminine, finely wrought.



INTERNATIONAL STERLING'S

EMPRESS

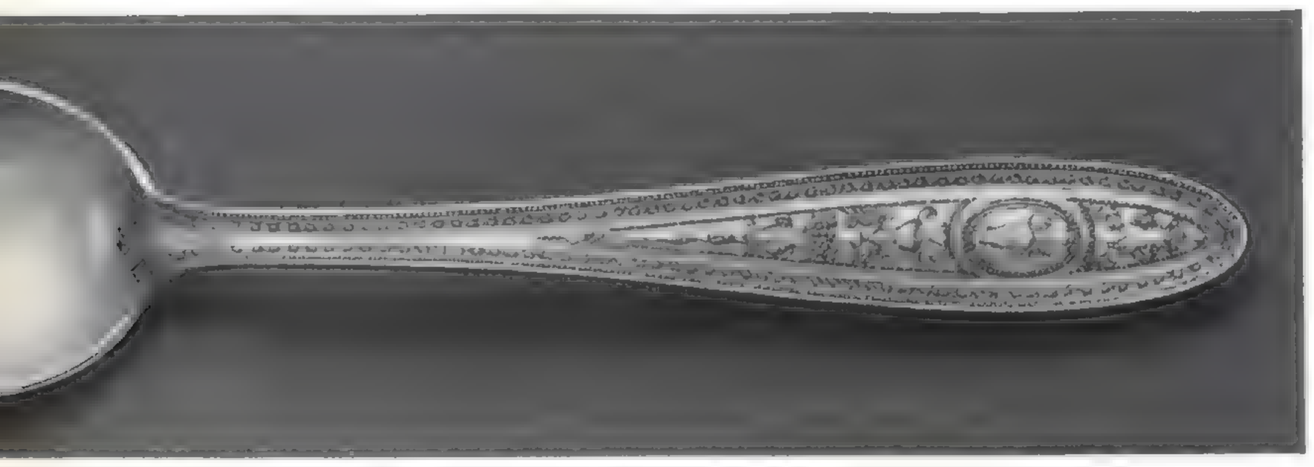
An authentic modern—superb in design and craftsmanship. The classic shell motif of the Empire period is re-interpreted here.



INTERNATIONAL STERLING'S

1810

Mellow, serene, blessed by long tradition—no lovelier design than 1810 has ever come from the hand of the silversmith. Traditionalists acclaim it.



INTERNATIONAL STERLING'S

WEDGWOOD

Borrowed from Georgian England—this delicately wrought design of urns and festoons in low relief.



INTERNATIONAL STERLING'S

CONTINENTAL

Here great distinction is achieved in the modern manner by sophisticated lines and heavy weight.



INTERNATIONAL STERLING'S

GADROON

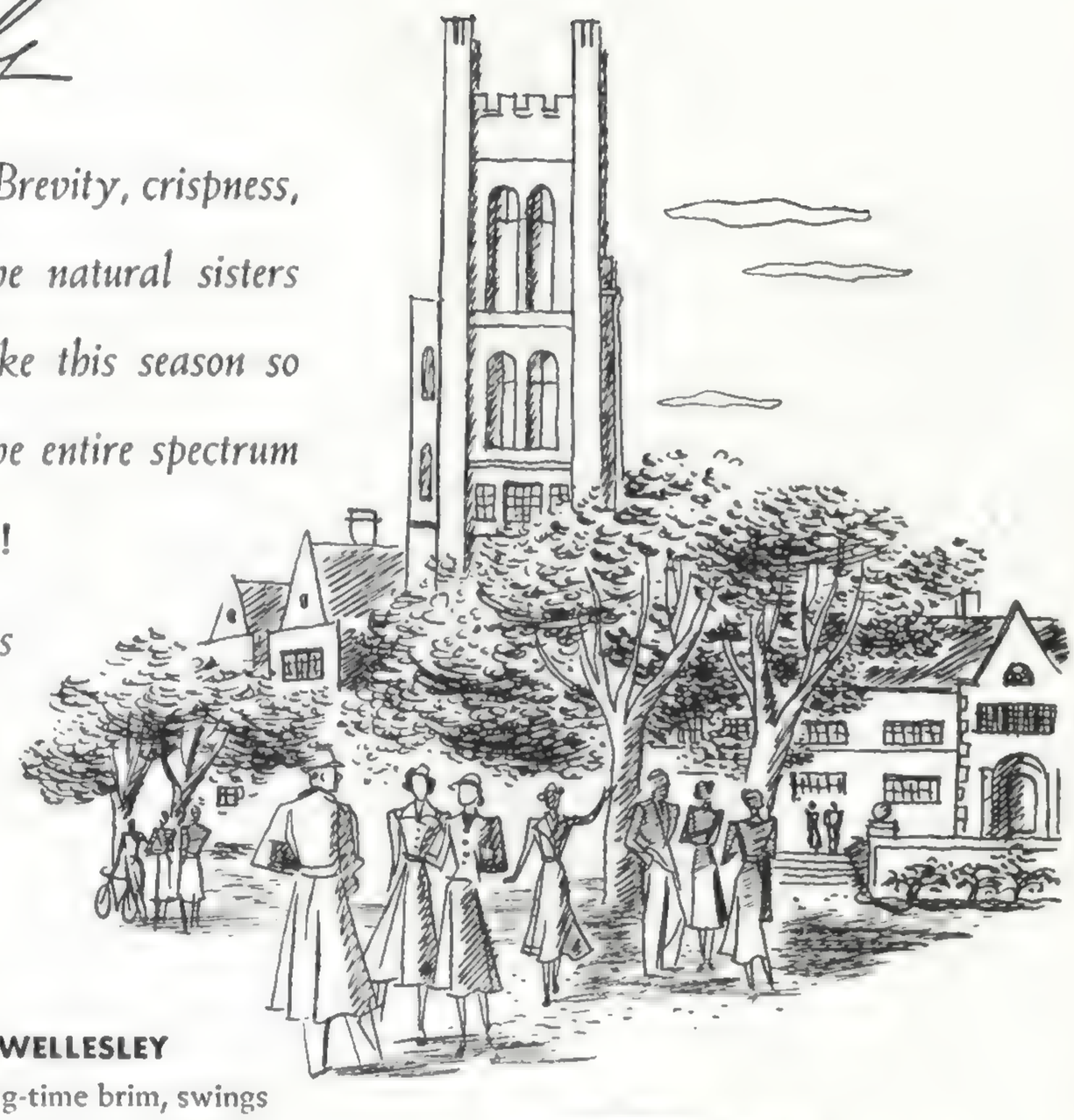
Favorite motif of 18th Century English design — wrought by International's craftsmen with skill as great as their predecessors'.

Advertisement

Briefers...by Dobbs

...the young view on rolled brim hats. Brevity, crispness, and high spirits are their watchwords, and they're the natural sisters of all the little boxy coats and brief jackets that make this season so young and gay. They're felt...they've appropriated the entire spectrum for your choice of colors...and, THEY'RE ONLY $7.50!

Dobbs Briefers on sale at fine stores in all leading cities





WELLESLEY

...Swing-time brim, swings dashingly up or soberly down, as you wish.

BRYN MAWR

The Platter hat.. shaped like a Friar's hat! Demure as a school-girl.

SWEET BRIAR

...Its very own Tyre brim on a mischievous little elf's cap.





It's the Dobbs

New York's Leading Hatters • 711 FIFTH AVE., N. Y.

Dobbs Hats are made in thirteen headsizes for perfect fit.



I. MAGNIN & CO.
CALIFORNIA — SEATTLE

Paris Shows new knit weaves for soft tailored suits, as in this combination of a nubby-knit jacket with a new note . . . crisp pique sandwiched between double revers. Dress and jacket, $95

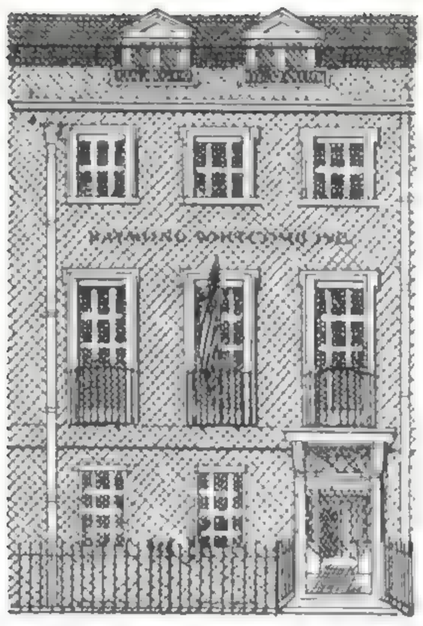
Nicole de Paris

25 East 55th Street, New York City

Look! There's Nicole de Paris . . . mad-hatter Nicki herself!
She designed that breath-taking little hat
she is wearing. She created that angelic
bit of froth above. And she'll copy,
expressly for you, gowns like her
glorious "Capucine", or the cocktail dress,
sketched, or her French curé hat. They'll be
custom-made to the last detail . . . finished as only the
French know how! Drop in tomorrow
and view her Spring collection.
Thrilling!



MADAME NICOLE de Paris



24, BERKELEY SQUARE, LONDON

A famous and distinguished address — Berkeley Square. Until recently it was a fashionable residential section and the Raymond-Whitcomb office at number 24 (which was decorated for its new uses last year by the Viscountess Allenby) and other offices occupy houses that are prominent in the social annals of London. Make this your travel headquarters in London. You will find it near to hotels and shopping streets, comfortable, attractive and gracious — and especially convenient this Coronation year.

RAYMOND-WHITCOMB INDEPENDENT TRIPS

AN IDEAL WAY TO SEE EUROPE

Independent Trips, as designed by Raymond-Whitcomb, are an ideal way to travel in Europe. They make it easy for you to go when you wish to go, visit the places you wish to see, divide your time among them as you like and spend it as you choose, travel in the way and on the scale you desire. And with all arrangements made for you in advance by Raymond-Whitcomb through their conveniently located offices in Europe, you are saved the trouble and uncertainty of securing railroad tickets and making hotel and other reservations yourself, or the risks of traveling without reservations.

YOUR OWN TRIP AT YOUR OWN PRICE

Every Raymond-Whitcomb Independent Trip in Europe is planned individually for the traveler who is to make it and in careful accordance with his instructions or desires. Its cost is directly in his control, for he can either set his own total or specify a rate per day he wishes to pay.

SEND FOR THE RAYMOND-WHITCOMB FOLDER "ON YOUR OWN IN EUROPE"

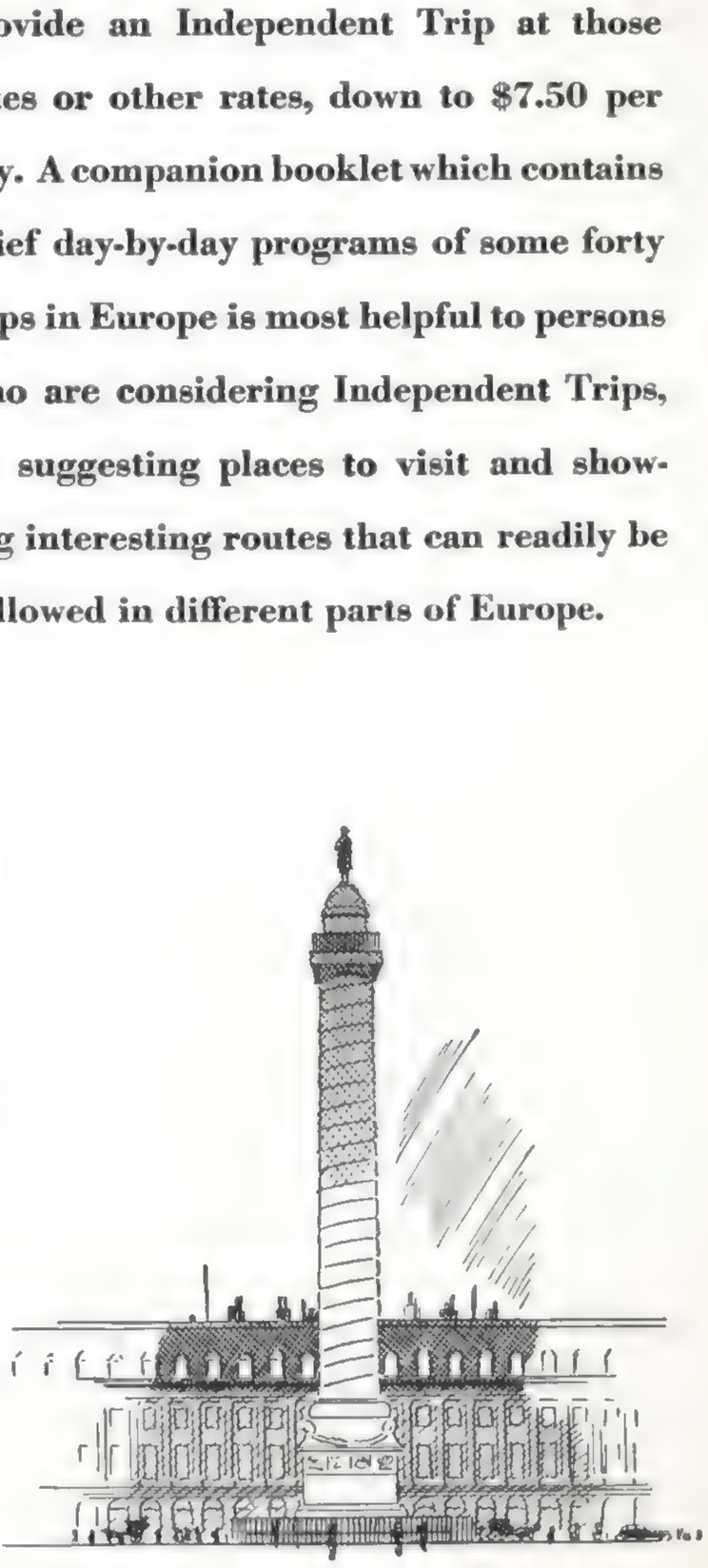
To enable intending travelers to estimate for themselves the cost of an Independent Trip in Europe, Raymond-Whitcomb show in their folder, "On Your Own in Europe," what can be had, for example, for $10, $12, $15, and $20 per day . . . Raymond-Whitcomb will undertake to provide an Independent Trip at those rates or other rates, down to $7.50 per day. A companion booklet which contains brief day-by-day programs of some forty trips in Europe is most helpful to persons who are considering Independent Trips, by suggesting places to visit and showing interesting routes that can readily be followed in different parts of Europe.

For particulars see your local travel agent . . . or

RAYMOND-WHITCOMB

New York: 670 Fifth Avenue (at 53rd Street)
Boston: 145 Tremont St. & 122 Newbury St. Philadelphia: 1517 Walnut Street
Cleveland: 841 Union Trust Building Chicago: 320 North Michigan Ave.

In printing this advertisement at this time Raymond-Whitcomb urge that European trips this year be planned as early as possible on account of the heavy advance bookings already made and making



IN PARIS ALSO *the Raymond-Whitcomb office — at 17, Place Vendome — has a strategic location on a square that is known through the world. It is in the same building as The Ritz Hotel, near to other hotels and to well known restaurants and bankers. Visitors to Paris for the 1937 International Exposition will find it very well situated and its trained personnel extremely helpful.*

"Acele"...ON THE AVENUES OF AMERICA



CHIC IN THE AFTERNOON...A RIPPLED SHEER OF "ACELE"...WITH ALENÇON LACE

ACETATE DIVISION, E. I. DU PONT DE NEMOURS & CO., INC., EMPIRE STATE BUILDING, NEW YORK

IN TUNE WITH ALL OUTDOORS

New!

SELBY ARCH PRESERVER

Sport Shoes

Dashing as a March breeze . . . an entirely new line of shoes makes its *debut.* Arch Preserver Spectator Sports! They're made to be admired at the country club, the track, the seashore—wherever smart sports ensembles are seen. And because of exclusive Arch Preserver features—the inner arch support, metatarsal maintainer, and flat innersole—they'll carry you through strenuous playtimes with barefoot freedom and grace!

$8.50 AND UP

Slightly higher west of the Rockies

THE SELBY SHOE COMPANY, PORTSMOUTH, OHIO

Makers of Arch Preserver Shoes for Women



SELBY ARCH PRESERVER SHOE



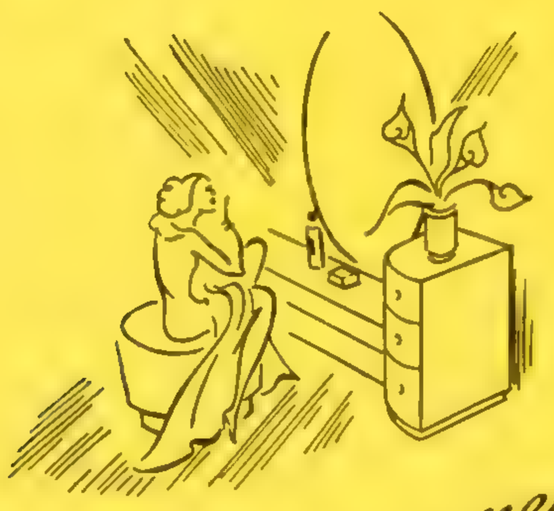
CROSS TOWN
A ventilated shoe in all-over calf-skin with leather heel

FLIRT
Cut out at throat and sides, a fashionably laced shoe. Low leather heel. Colors and white

TAILLEUR
A wide and high tongue overlaps the laced front of this style. A choice of colors and white

BREEZY
A smartly cut out model with a high mock-laced throat. In various colors and white

Hosiery Pageant!



Kayser presents a new pageantry of Spring Colors that do for your legs what cosmetics do for your face.

Regal shades have been created to accent your Easter ensemble. From sheerest sheer to sturdiest service weight. 85¢ and up...



"BE WISER—BUY KAYSER"

MACRAE

KAYSER

© 1937 Julius Kayser & Co.

Carolyn's SKY FLEET OF

REG

UNITED AIR LINES



Carolyn looks to the air-ways for modern and practical ideas in sports and travel clothes. Because these costumes are in themselves fully as exciting as the newest mode of sky travel, they are photographed with the United Air Lines' new "Mainliner Skylounge"

COAT 29.95

SUIT 35.00

Carolyn Modes are sold exclusively
in New York by ARNOLD CONSTABLE, in Philadelphia by GIMBELS, and Pittsburgh by GIMBELS

Atlanta, Ga. . . . . Rich's
Allentown, Pa. . . . . H. Leh
Atlantic City, N. J. . M. E. Blatt
Augusta, Ga. . . Saxon-Cullum
Austin, Tex. E. M. Scarbrough & Sons
Baltimore, Md. . Schleisner Co.
Baton Rouge, La. . . Dalton Co.
Birmingham, Ala. . Burger-Phillips
Bloomington, Ill. . W. H. Roland
Boise, Idaho . . The Mode, Ltd.
Burlington, Vt.
Abernethy, Clarkson, Wright
Charleston, W. Va. . The Diamond
Colorado Springs, Colo., Kaufman's
Columbia, S. C. . . . . Kohn's
Columbus, Ohio . The Fashion Co.
Danville, Ill. . . Meis Bros., Inc.
Danville, Va. . . . . L. Herman
Denver, Colo. . Denver D. G. Co.
Easton, Pa. William Laubach & Sons
Elgin, Ill. . . Joseph Spiess Co.
Elizabeth, N. J. . . . Levy Bros.
Elmira, N. Y. . . Rosenbaum's
El Paso, Texas . Popular D. G. Co.
Enid, Okla. . The Kaufman Store
Evansville, Ind. . De Jong's, Inc.
Fort Worth, Texas . . Monnig's
Great Falls, Mont. Paris Dry Goods
Gulfport, Miss.
Geo. E. Northrop Co.
Hamilton, Ohio
Robinson-Schwenn Store
Hartford, Conn. . Siegel's Shop
Hazleton, Pa. . . . . Hyman's
Helena, Mont. New York Dry Goods
Hilo, Hawaii . . E. N. Holmes
Houston, Tex., Foley Bros. D. G. Co.
Jackson, Miss. R. E. Kennington Co.
Johnson City, Tenn. . King's, Inc.
Knoxville, Tenn. S. H. George & Sons
Lafayette, Ind. . Loeb & Hene Co.
Lansing, Mich. . J. W. Knapp Co.

FEATHERWEIGHT

Super Lustratone FASHIONS

REG. U. S. PAT. OFF.

an exclusive fabric by the **MADISON WOOLEN COMPANY**



COAT 29.95

Fleece, loomed of the finest kid mohair, soft to touch as Marabou, and as light as a bird on the wing. Withal, cosy and durable . . . made to order for Spring. Carolyn thought it so perfect that six fashions were selected in Featherweight Super-Lustratone . . . two suits and four boxy swagger coats in the newest lengths. All made smarter by the stitching-accented details. Sizes 12 to 20. In glorious Spring colors:

BUTTERSCOTCH
SPRING BEIGE
CORONATION BLUE
ST. JAMES ROSE
THISTLE
CORONATION GOLD
PEACOCK BLUE
BLACK
SUNTAN
IMPERIAL GRAY
NAVY

Tailored by LOUIS SHIPMAN & BAKER
500 Seventh Avenue, New York City



SUIT 35.00

Lexington, Ky. . . . B. B. Smith
Lima, Ohio . . R. T. Gregg Co.
Little Rock, Ark. . Pfeifer Bros.
Los Angeles, Calif.
Broadway Dept. Store
Marietta, Ohio . . . Otto Bros.
Martinsburg, W. Va. M. Cohen & Son
Mt. Vernon, Ohio . J. S. Ringwalt
New Kensington, Pa. . Silverman's
New Orleans, La. . Maison Maurice
Oklahoma City, Okla.
John A. Brown Co.
Omaha, Nebr. . . . Herzberg's
Paducah, Ky. . . . . E. Guthrie
Portland, Me.
Porteous Mitchell & Braun
Portland, Ore. Lipman, Wolfe & Co.
Portsmouth, Ohio . Martin Bros. Co.
Sacramento, Calif. . . Hale Bros.
Salisbury, N. C. . . . Purcell's
Salt Lake City, Utah . Auerbach Co.
San Francisco . . . Hale Bros.
San Jose, Calif. . . Hale Bros.
Savannah, Ga. . Leopold Adler
Scranton, Pa. . Cleland Simpson Co.
Seattle, Wash. . Best's Apparel, Inc.
Sheridan, Wyo. . . . Baertch's
Sioux City, Ia. . T. S. Martin Co.
Spartanburg, S. C.
Aug. W. Smith Co.
Springfield, Ill. . . . . Roland's
Springfield, Mass.
Forbes & Wallace, Inc.
Springfield, O. The Ed Wren Store
Terre Haute, Ind. . . Meis Bros.
Topeka, Kans. The Crosby Bros. Co.
Trenton, N. J. . . Yard's Store
Tulsa, Okla. . Brown-Dunkin Co.
Uniontown, Pa. Wright-Metzler Co.
Utica, N. Y. . . . D. Price & Co.
Washington, D. C. . The Hecht Co.
Washington, Pa. . . Caldwell's
Waterbury, Conn. . . . Worth's
West Chester, Pa. . Mosteller's
Wichita, Kan. Rorabaugh D. G. Co.
Wilkes-Barre, Pa.
Fowler, Dick & Walker
Williamsport, Pa. . . Brozmans'
Wilmington, Del. . Kennard-Pyle's
York, Pa. . . . P. Wiest's Sons

For the name of the store in your city which sells them, write National Modes, 130 W. 31st St., N. Y. C.



FOUR European lands for the call of our nine ships—*seven* of them famous expresses. What simplification of your travel plans abroad! No need to double back on your tracks, to leave from your original port of entry. Seven ports to choose from for landing in Europe or returning to New York.

If you take your car along—the increasing vogue among our passengers—what still greater travel freedom our Seven-Port feature affords: Fancy-free roaming to the last minute of your vacation. Thus attend the Coronation of George VI, the Dublin Horse Show, the Paris International Exposition, the Bayreuth Wagner Festivals, and events innumerable in these and adjacent countries. Always a port and a ship close at hand for your return! Consider also the *regularity* of sailings now scheduled through the year, more than 200 crossings, a *frequency* that fits travel plans to the day. And a *punctuality* that keeps the fit perfectly. To these practical advantages in the Science of Navigation add the Art of Fine Living on these ships—an art so well known that its mere mention excites an intense longing to "set sail."....

So, obey that impulse at once, and Consult Your Travel Agent, or

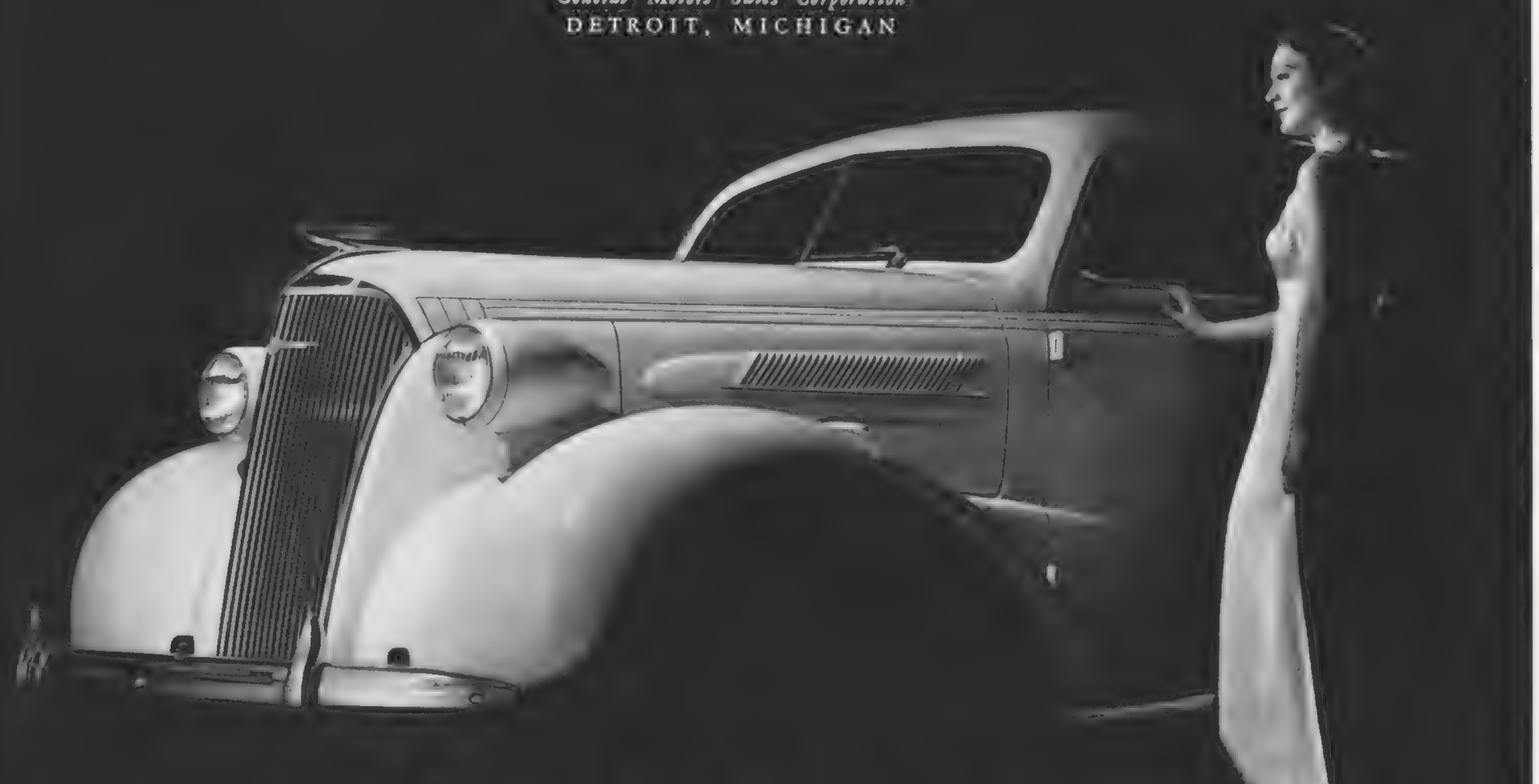
90 YEARS SERVICE ON THE SEAS
HPAG
Hamburg-American Line

North German Lloyd
80 YEARS SERVICE ON THE SEAS
NORTH GERMAN LLOYD

Beauty at its best

Everything about Chevrolet for 1937, from its Diamond Crown Radiator to its modern tail lamp, and from its Turret Top to its Stylcrest Wheels, tells you that here is far greater beauty than you will ordinarily find in a motor car. *Here is beauty at its best!* Nor is that all. A few moments at the wheel of this new Chevrolet will convince you that there is as much beauty in the way it rides and drives and performs as there is in its general appearance. The whole truth is that *the complete car, completely new,* is designed, engineered and built to give you complete motoring satisfaction at lower cost than you can possibly obtain it anywhere else.

CHEVROLET MOTOR DIVISION
General Motors Sales Corporation
DETROIT, MICHIGAN



CHEVROLET

THE COMPLETE CAR · COMPLETELY NEW


Vanity Fair
UNDERTHINGS
DELIGHTFUL IN THEIR SIMPLICITY
AND STRICTLY TAILORED NEATNESS
Smooth . . . suave . . . sleek fitting styles that sheathe the figure with all the artistry of a sculptor. Never a telltale line or seam to mar their tailored perfection. Indispensable for daily wear . . . easy to launder . . . need not be ironed . . . and they wear and wear.
AT LEADING STORES
VANITY FAIR SILK MILLS
READING, PA.



G. Howard Hodge presents a limited edition...

12 Easter exclusives for 12 individualists

Every city has its select circle of individualists, women who cherish exclusiveness and originality in their clothes • For these Exquisites, Hodge has designed twelve, and only twelve, Easter hats • Each one is an individual triumph in smartness and correct styling • It is a registered fashion and can not be copied • Choose yours and wear it with a light heart, secure in the knowledge that you will never see it on any one else.

In Selected Stores from Coast to Coast • G. HOWARD HODGE · 711 FIFTH AVENUE

Jeanne Barrie*

LEADS YOU ON TO SPRING WITH STEHLI'S CASANOVA CREPE

Jeanne Barrie* gives you shadow tucking on your sleeves . . . or makes your dress a "suitlet" by adding on a jacket . . . brings you Mexican boleros and twice-around girdles . . . tucks your skirt, umbrella-wise. It's all in Stehli's new Casanova sheer, in the interests of your Spring smartness. Thistle, Windsor blue, navy or beige. Sizes 12 to 20 . . . $14.95



*Reg. U. S. Pat. Off.

Jeanne Barrie Frocks are sold exclusively in NEW YORK by ARNOLD CONSTABLE; in PHILADELPHIA by GIMBELS, and in PITTSBURGH by GIMBELS

Atlanta, Ga. . . . . Rich's
Allentown, Pa. . . . . H. Leh
Augusta, Ga. . . . . Saxon-Cullum
Austin, Tex. . E. M. Scarbrough & Sons
Baltimore, Md. . . . Schleisner Co.
Baton Rouge, La. . . . . Dalton Co.
Birmingham, Ala. . . . Burger-Phillips
Bloomington, Ill. . . . W. H. Roland
Boise, Idaho . . . . The Mode, Ltd.
Brunswick, Ga. . The Guarantee Shop
Burlington, Vt.
Abernethy, Clarkson, Wright
Charleston, W.Va. . . . The Diamond
Charlotte, N. C. . . . . Purcell's
Chattanooga, Tenn. . . . The Vogue
Colorado Springs, Colo. . Kaufman's
Columbia, S. C. . . . . Kohn's
Columbus, Ohio . . The Fashion Co.
Dallas, Texas . . . . A. Harris & Co.
Danville, Ill. . . . . Meis Bros., Inc.
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Hilo, Hawaii . . . . . E. N. Holmes
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Mt. Vernon, Ohio . . J. S. Ringwalt
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REALSILK PERSONAL FIT HOSIERY

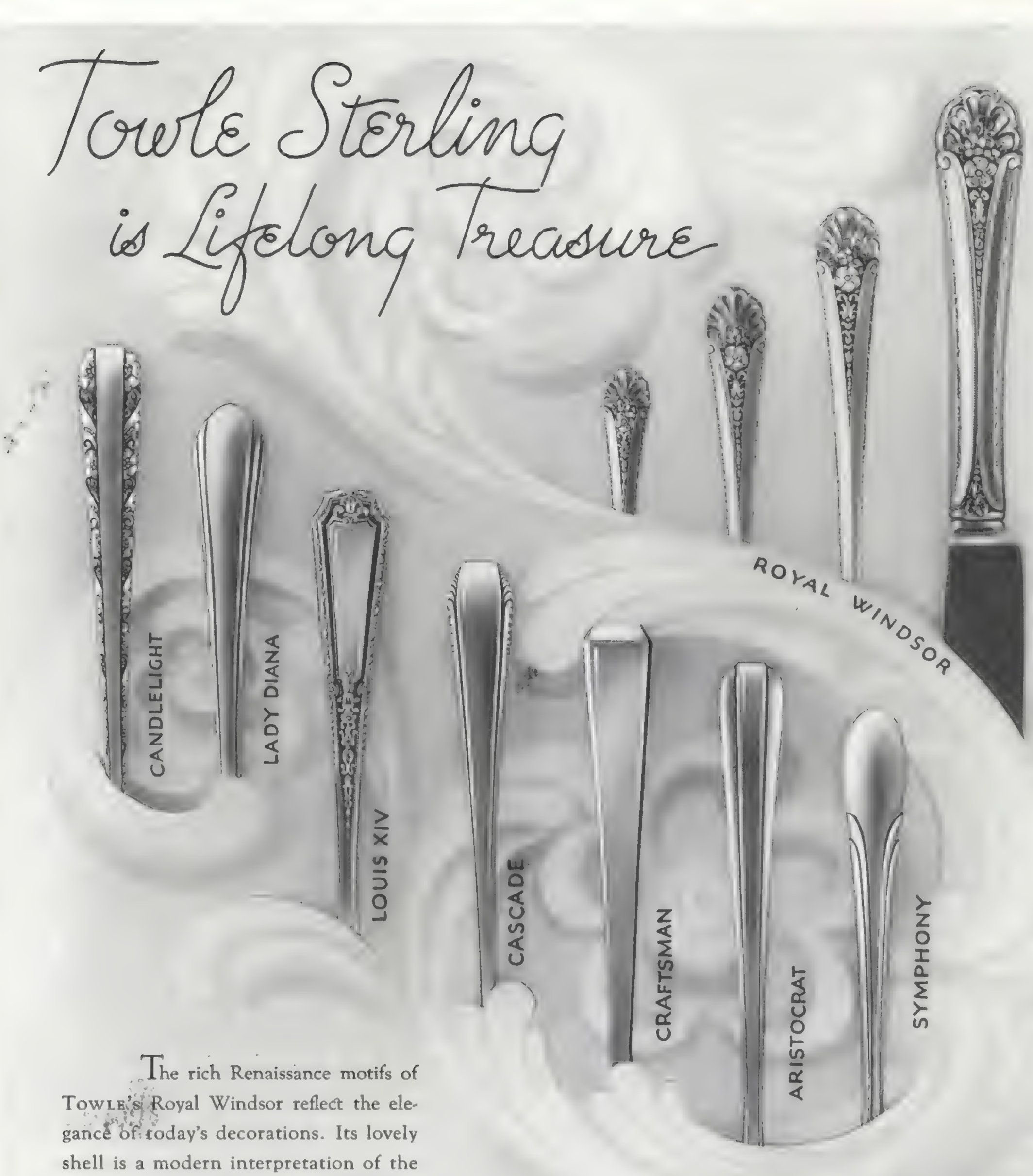
YOU MEASURE YOURSELF FOR IT

You see her sculptured curls . . . her regally poised head . . . the rhythmic sweep of her gown.
But your eye comes to rest on that focal point of smartness—her hosiery.
Sleekly hugging the ankles, without wrinkles.
Straight-seamed and contour-clinging in the legs.
Fabric so firmly stretched that it looks gossamer-sheer—and expensive.
That's her Realsilk Personal Fit Hosiery—intimately individual in its fit because she measured herself for it.

COSTUME BY BERGDORF GOODMAN. PHOTO BY HORST

Instruct your maid that you will see the Realsilk Representative who calls at your home. You measure yourself—give us your top, calf and ankle measurements—length and footsize. You select the weight and shades you want. Your order will be filled from the hundreds of differently proportioned stockings which we have constantly in process—16 different leg lengths—and an amazing variety of ankle and leg proportions. Try Realsilk Personal Fit Hosiery and know that sheer clinging elegance which is possible only when hosiery really fits. The smartest spring and summer shades are now being shown. . . . Realsilk Hosiery Mills, Indianapolis, Indiana. Branches in 200 cities.

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Please send free folders on _____ patterns.
I enclose 10c for new book.
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Towle

Makers of Sterling only . . . with unbroken craft traditions Since 1690



For my tailored things, *trotteur ties of navy blue gabardine with "checkerboard" braid* • to gleam beneath my print, *shining black patent leather swirl-sandals* • to "spike my suit with color", *Titian tan gabardine and calf buckle-oxfords.* I could have chosen the ties in brown or black, the strap oxfords in black or navy . . . and the swirl sandals in white doeskin . . . for later! . . . wasn't it *lucky* I found them!

Jacqueline SHOES

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MATRIX



PATRICIA (*top*) . . . In navy, brown, black or white kid. GLORIA (*center*) . . . In navy or black gabardine; navy, white or black ebony kid. LENORE (*bottom*) . . . In black, brown or navy gabardine with Calcutta lizard.

CREATED BY REED

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Remember the glorious 'feel' of walking barefoot across a sunswept beach? You can enjoy the same delightful foot-relaxation in Matrix Originals . . . all the time.

Because these shoes have an exclusive moulded sole—rounded and curved—shaped exactly like the bottom of your foot. It actually *is* 'your footprint in leather'. And results in complete support—in utter relaxation. Matrix Shoes at $9.00 and up. E. P. Reed & Company, Rochester, N. Y. Matrix Style Studio, 47 West 34th Street, New York, N. Y.

Hitch your figure TO THIS STAR...





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With a light touch. But a sure one. Carter's do plenty for young figures! Sleek them, definitely . . . round rears, flatten tummies. raise bosoms to make you a breast of the times! No question about it, these "Lastex" foundations take the odds off your figure, for all they leave you feeling free as air. There are all types of models, boneless trifles for slim-hipped numbers for figures more set in their ways. All are pre-shrunk and washable, and priced so you'll like them. $1 to $7.50.

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Carter's FOUNDATIONS *Pre-shrunk*

Above: **TRIMODE GIRDLE,** G-43, boneless, seamless too; grand for medium figures. Even sizes, 24 to 30. $3.50.

Main Illustration: **SILHOUCRAT GIRDLE,** G-32, high-low waistline, boned front panel, excellent control. 26 to 32. $5.

Below: **CHECKMATE GIRDLE,** light weight, G-48, for slim figures, $3. Heavier Checkmate, G-15, with boned front panel and stricter control, $5. Both in even sizes 24 to 30.



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You'll be a main issue on the side lines in this spectator sports. Stitched bands and multiple square perforations. White calf with tan. CARIBEE. Ardwyn* style.
*REG. U. S. PAT. OFF.

Little shoe and much chic. Roman influence in a delicately open toe for informal parties. Gray sueded kid with gray calf. Other two-tone surfaces. COLETTE. Ardwyn style.

Be free and easy in the new built-up silhouette with cut-out shank and airy portholes. For your Spring paisleys and jerseys about town. White or blue calf. DOMINO. Ardwyn style.

Combining two favorites, a banded sandal that ties like an oxford. Beige doeskin and brown calf "dress-up" model. Other spring color combinations. BAZAAR. Ardwyn style.

Most Walk-Over shoes $6.85 to $10.50. De Luxe styles $10.50 up. Slightly higher West.

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Dress by Tafel Gowns • Hat by Lilly Daché

London
1937

NELSON—LONDON



THE eyes of the world turn to London and the Coronation—and, long before the great moment arrives, you'll be there! If not in person, then with Vogue. The April 1 issue of Vogue is Coronation Number—as brilliant and colourful and exciting as this Season of seasons itself.

Here, Vogue brings you the brief return of chivalry. The pageantry and pomp, the gold braid and ermine with which England maintains its great tradition.

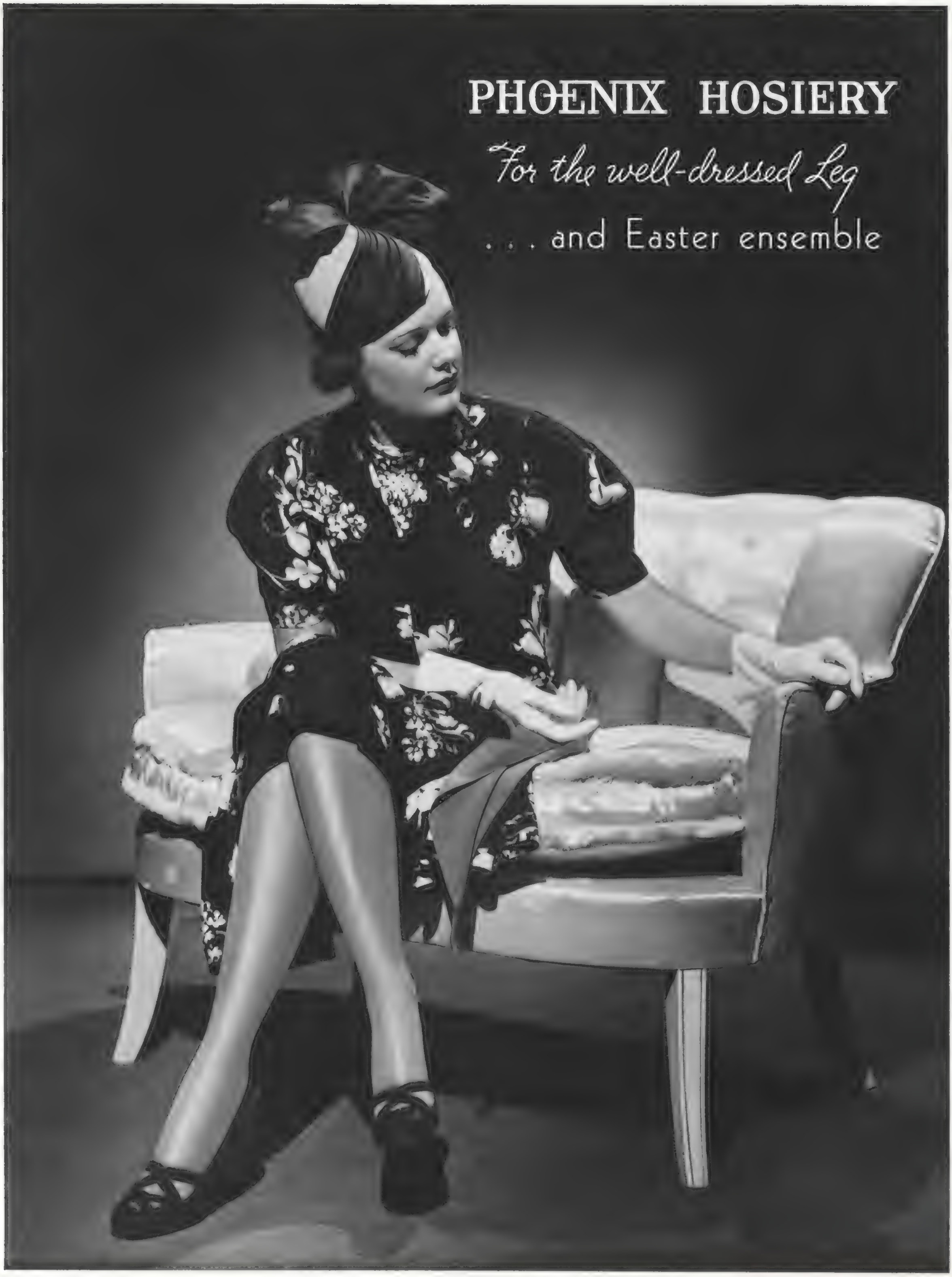
Then, in this same issue, Vogue whisks you back to the gaiety of modern England. Marjorie Hillis tells you about shopping in London. Johnny McMullen gives you the final words on that finicky subject of gentlemen's furnishings. Vogue's editors have selected the pink of British tweeds for your country week-ends. And Vogue's scouts have covered the British Isles for names of good shops, restaurants, country inns, places to go, things to see.

Headline fashion news in this issue are the eight colour pages from Paris, and Vogue's selections from the imports of the great American stores. Finally, April 1 Vogue brings you, as a special scoop, four paintings from the Andrew Mellon collection just presented to the nation—reproduced here in full colour.

Mark April 1 on your calendar—the day to get your Coronation Issue of Vogue.

APRIL 1 VOGUE

on sale at all good news-stands April 1


PHOENIX HOSIERY
For the well-dressed Leg
. . . and Easter ensemble

HOUSE & GARDEN'S

IDEAL HOUSE

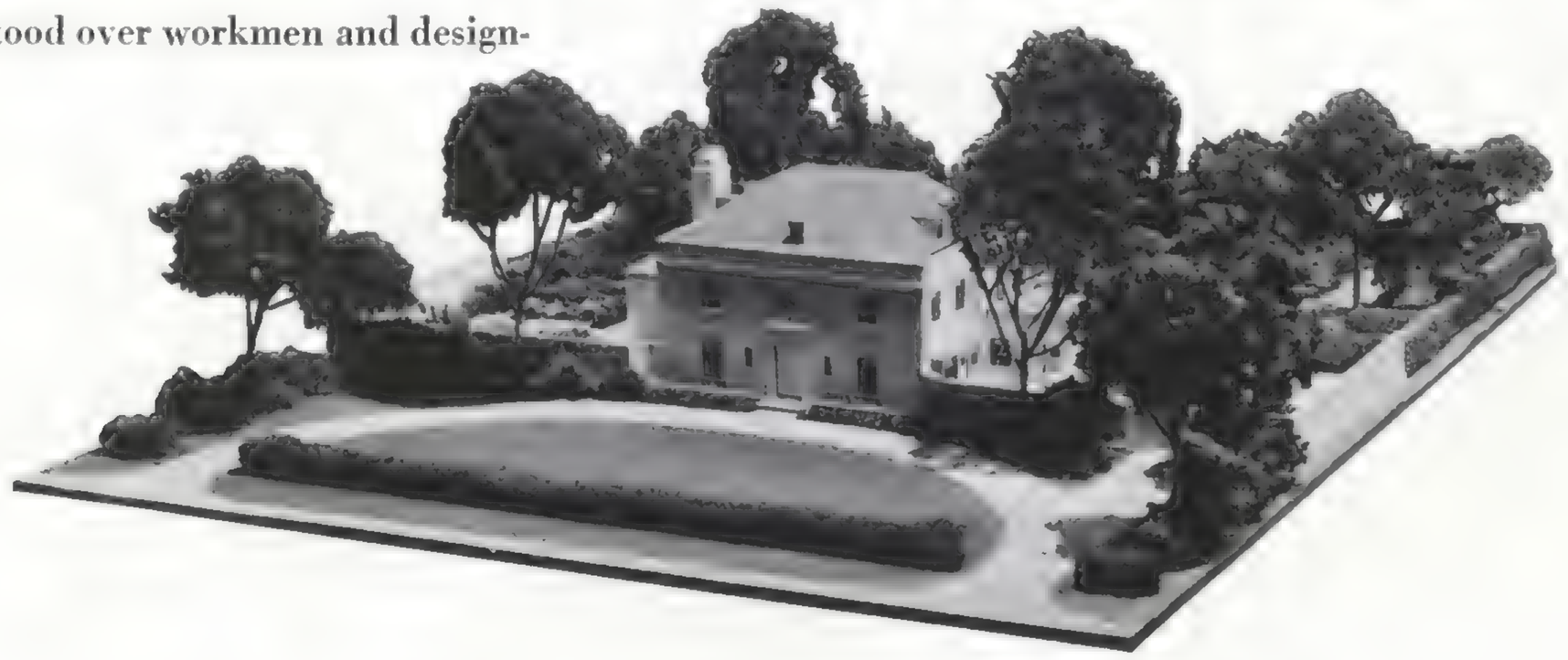
HOUSE & GARDEN invites you to an Ideal Housewarming in its forthcoming April issue. Ten pages—five in full colour—will be devoted to this 1937 "Ideal House," showing the architect's plans, construction data, interiors, furnishings—even the garden.

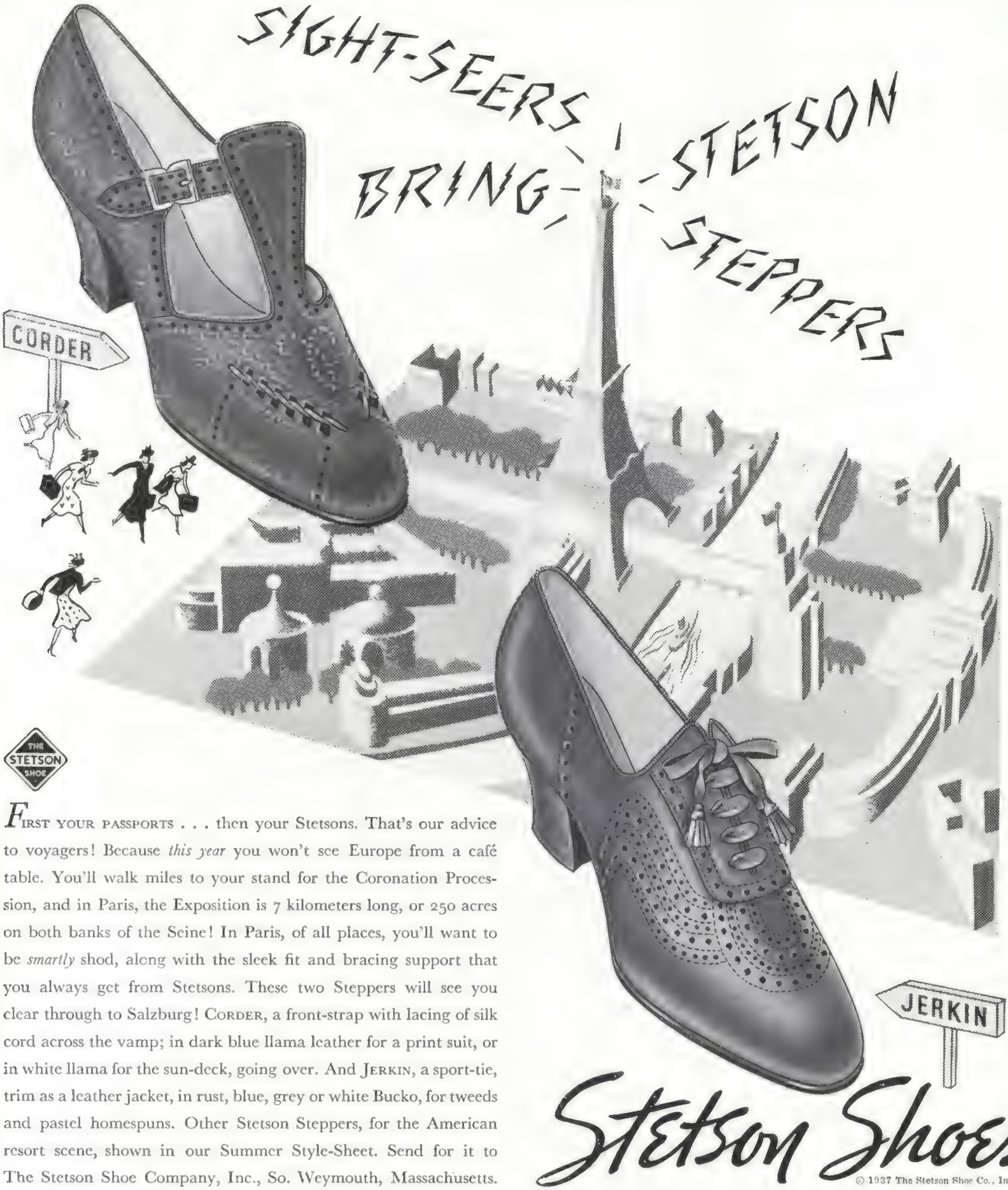
Because, from the very beginning, architect, interior designer, and landscapist have worked together, this house has been planned under ideal conditions. Moreover, it embodies requirements set up by a jury of famous home experts. For its furnishings, House & Garden's editors climbed through factories and showrooms—they stood over workmen and designers to study new lines of furniture and fabrics. Finally, in order to bring the actuality of this home to readers, they arranged with twenty-five leading stores throughout the country to reproduce one or more of the rooms with their furnishings.

Now the work is finished. House & Garden's "Ideal House"—a home planned for happy family living—for gracious hospitality—for comfort and for beauty—is waiting for you in the April issue of House & Garden. Don't fail to reserve your copy early.

APRIL HOUSE & GARDEN

On sale at all good news-stands March 25th





THE STETSON SHOE

First YOUR PASSPORTS . . . then your Stetsons. That's our advice to voyagers! Because *this year* you won't see Europe from a café table. You'll walk miles to your stand for the Coronation Procession, and in Paris, the Exposition is 7 kilometers long, or 250 acres on both banks of the Seine! In Paris, of all places, you'll want to be *smartly* shod, along with the sleek fit and bracing support that you always get from Stetsons. These two Steppers will see you clear through to Salzburg! CORDER, a front-strap with lacing of silk cord across the vamp; in dark blue llama leather for a print suit, or in white llama for the sun-deck, going over. And JERKIN, a sport-tie, trim as a leather jacket, in rust, blue, grey or white Bucko, for tweeds and pastel homespuns. Other Stetson Steppers, for the American resort scene, shown in our Summer Style-Sheet. Send for it to The Stetson Shoe Company, Inc., So. Weymouth, Massachusetts.

Stetson Shoes

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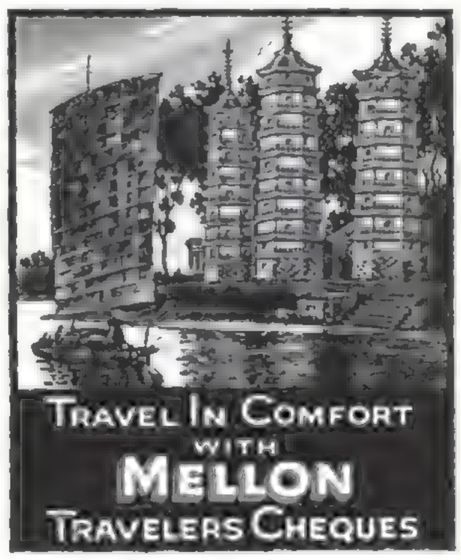
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Finest vintage wines, and liquors.
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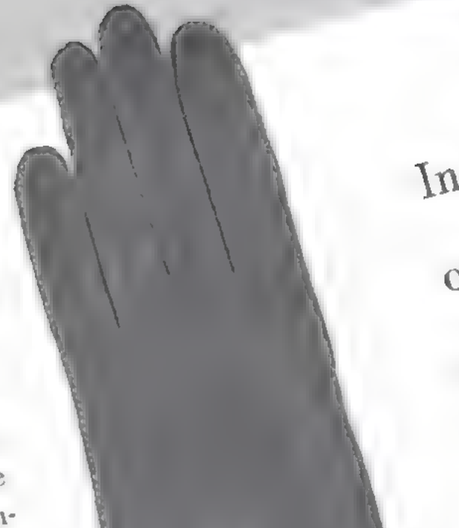


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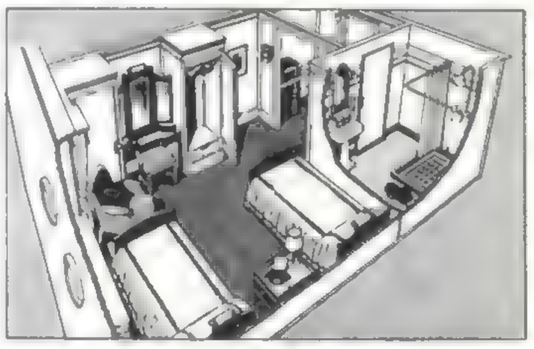
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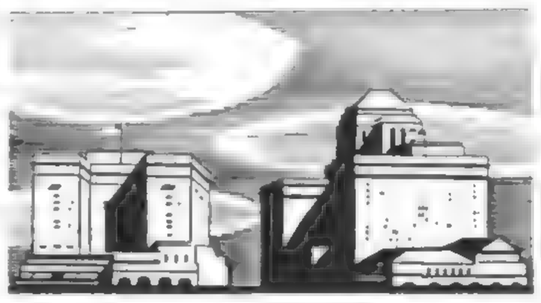
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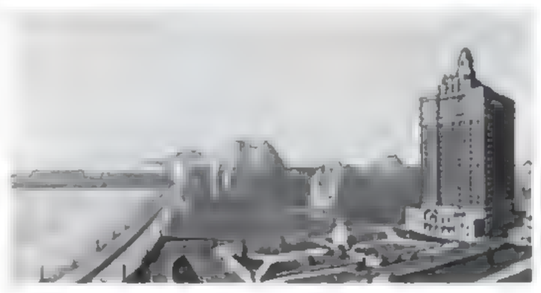
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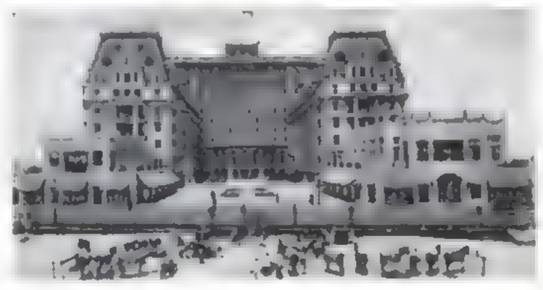


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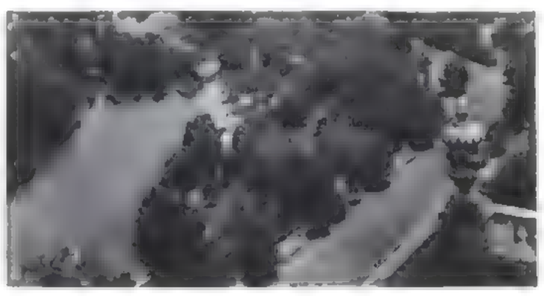
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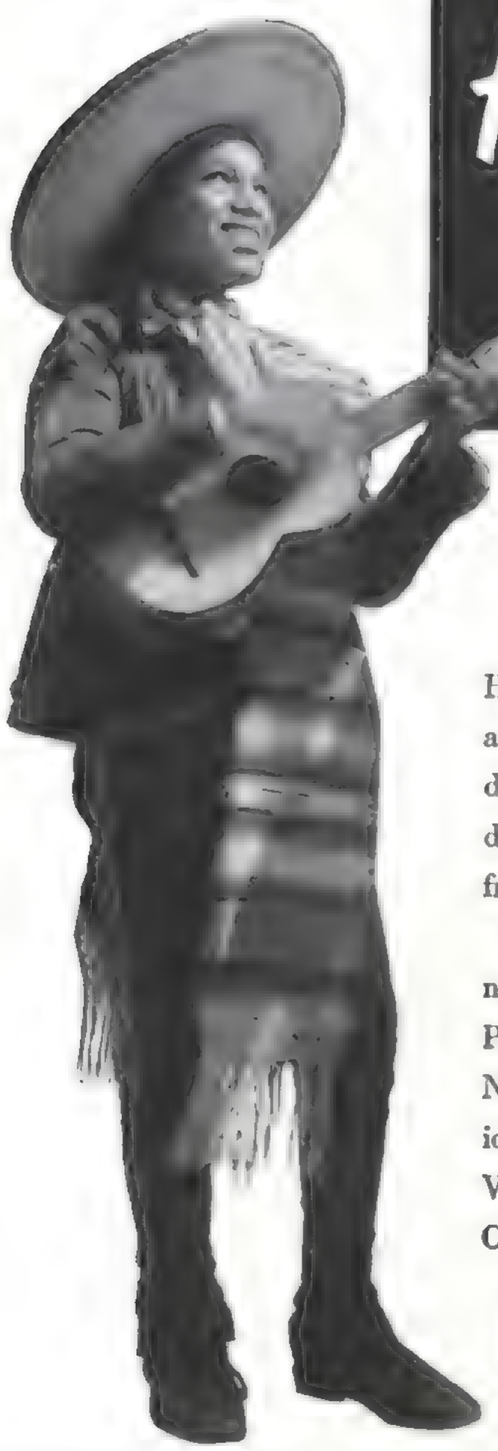
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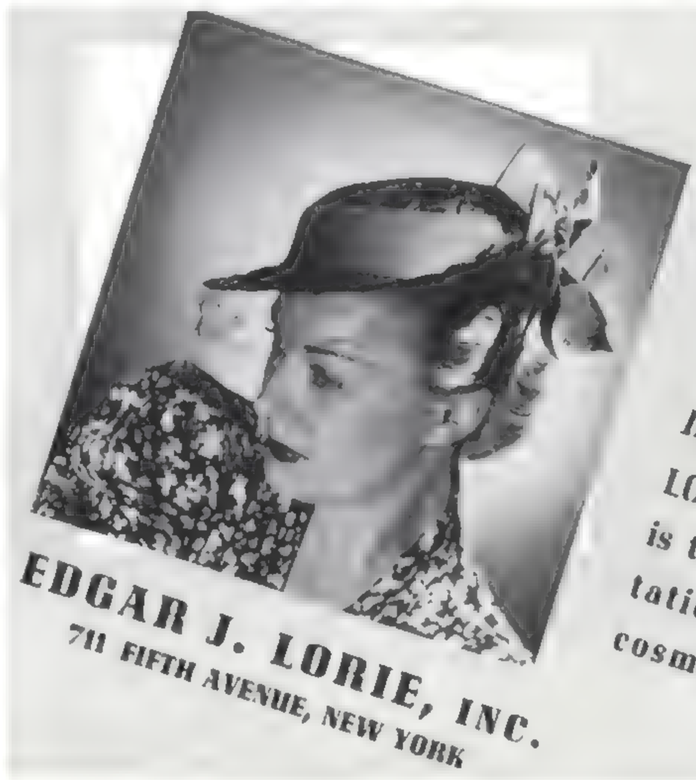
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Vogue covers

All's Fair



We've just paid our second visit to the offices of the New York World's Fair, and everything is different. The staff has spread out over floor after floor of the Empire State Building, and you wouldn't recognize the huge topographical model, which changes as the Fair progresses. The whole centre of it, which was a mound of clay the last time we looked, is now landscaped into a couple of lakes, and trees are being set out all over the place. It seems that ten thousand are being planted out on the Fair grounds, practically this minute, so that they will be forty or fifty feet high (tall enough to shade you) when the Fair opens in 1939. In the model of the Fair As It's Going to Be, up on the eightieth floor, you can see them (pins with their heads leafing into green sponge) lining all the avenues. There is, incidentally, a model maker on the Fair staff, who must be as busy as the President.

The Fair grounds, if superimposed on New York, would cover the city from Spring Street to the zoo in Central Park and from Tudor City to Times Square. These impressive statistics reminded us that most of the personal reports we've heard of recent fairs were concerned largely with the Tired Feet Problem. But it seems that there isn't going to be any Tired Feet Problem this time; everything is going to be allocated. There will be a Theme Building, which will set the architectural key for all the buildings, and avenues will radiate from it like the rays of the sun, with all the things of special interest to one type of person grouped cosily along one avenue. You, for instance, are an average housewife (all right, then, a remarkable housewife), and up your alley will be everything that comes under the heads of Shelter, Sustenance, Clothes, and Cosmetics. (There will be *lots* about Cosmetics, which all previous fairs have slighted.) Or maybe you're highbrow and go in for Education, Religion, Health, and Art. In either case, your street will have its own shops, restaurants, shade-trees, and place to park the children.

There will, of course, be an enormous entertainment section, and two huge parking sections are planned, not to mention a Marine Amphitheatre with the stage on an island and gondolas floating romantically between it and the semicircular tiers of seats. There will also be a model city, and there will *not* be a woman's building, because women will be represented importantly in all of the buildings.

All this is in the future, but there's a lot going on right now up in the offices, which, incidentally, are pretty elegant and as modernistic as anything. There are, for instance, a library with every known book about fairs, from Rome to Chicago, and an expert to help staff members find the type of information they need without wasting time. And there are all sorts of experiments in lighting, including experiments in lighting trees and the effect on the foliage.

You'd better begin to make plans to visit the Fair, as soon as possible. If you do, you'll be glad to know that you can get there by boat, bus, airplane, train, trolley, subway, and automobile, which ought to suit everybody.

Skating carnival

The Skating Carnival at Madison Square Garden is scheduled to take place this year on March 27, 29, and 31. Some of last year's featured stars have been lined up—among them the World Champion, Karl Schaefer—at this point on a honeymoon trip in this country with his bride—, and Maribel Vinson, whom you may remember as having been particularly enchanting last year. There will be several pairs, ballets, Melitta Brunner from Austria, and groups such as the Ottawa Twelve, the Ottawa Four, and the New York Skating Club. Jay Freeman, whom you may have heard blaring away at the Paradise on Broadway, will be there in full force with an orchestra of forty.

All in all, it promises to be a very gala affair—a gay, incongruous circus combination of peanut and ice-cream vendors in the aisles and mink and ermine coats in the boxes; clowns falling over one another on

Sally Victor

HATS

18 EAST 53 STREET
NEW YORK

the town

the ice and ethereal ballets; waltzes and barrel-jumpers. Mrs. Cheever Porter, Executive Chairman, is in charge of the whole exhibition, and tells us that the charities which will benefit are three: the Convalescent Division of Bellevue Hospital; the Carroll Vacation Camp; and the Carroll Club.

Call Columbia



Life is full of little niggling jobs that you can't do yourself—or won't do yourself; yet they're not important enough to warrant entering into litigations with a regular employment agency, and paying out large sums for a skilled professional to do them. Things like getting your accounts in order, or getting your French polished up, or even getting your dog exercised regularly. These are the little drops of water, little grains of sand, that are constantly gumming up the machinery of the home—and these are the things that can be disposed of, quickly and quietly and efficiently, by calling UNiversity 4-3200, and telling them to the Columbia University Employment Bureau.

The majority of calls received by this amazing bureau are, of course, for secretaries, tutors, and foreign language teachers. Columbia undergraduates will gladly come to you for dictation, typing, keeping accounts, sending out bills—in fact, general secretarial work—on a most reasonable hourly basis; which is the perfect solution for a job that isn't big enough to keep a regular secretary busy on full time or even half-time. As to tutors—a university is obviously one of the best places to turn to for a guide and mentor for your offspring. Columbia furnishes tutors not only for summer work, but for pre-examination cramming, for making up work after an illness or a trip, or just for helping with the hard parts. You can find some one at Columbia to teach you almost any language in the world, from Andalusian to Amharic, or just come two or three times a week to discourse to you in any given tongue.

Then you can call Columbia when you have minor art jobs to be done, such as place-cards, invitations, signs to be lettered for parties; when you find yourself chauffeurless and want some one to drive you to the country or take the children from riding-school to dancing-school; when you want some one to give your children special instruction in some sport or game; when your maiden aunt or invalid cousin is looking for some one to read aloud; when you want something translated either into or out of any known language; when you want help in putting on a rummage sale or a charity stunt; when you want some one to furnish music.... Columbia can produce anything from a full-piece swing band to a lone pianist who will strum tirelessly.

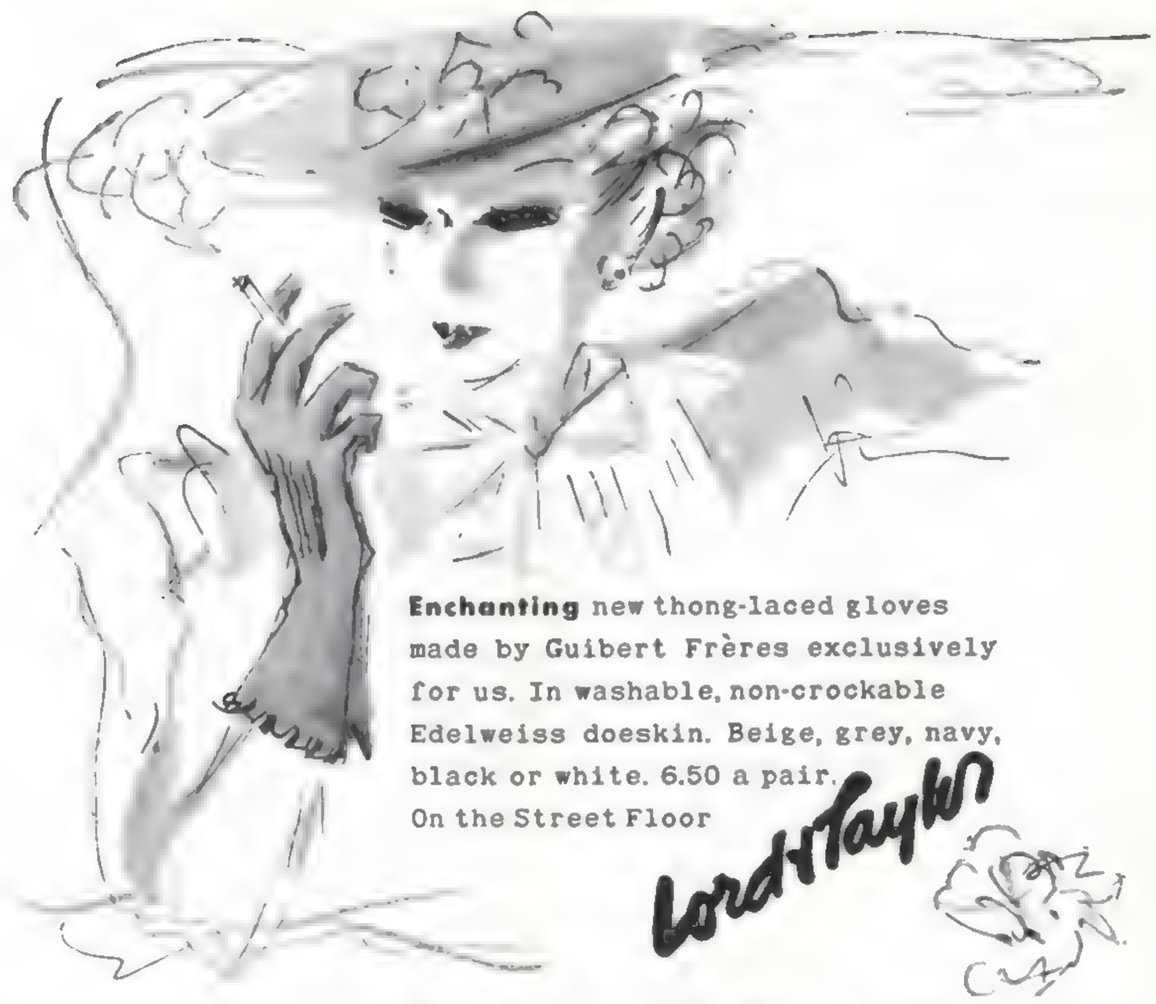
The Columbia University Employment Bureau was once asked to deliver a Hindu, in native dress, to regale a Park Avenue dinner-party with tales and tricks of Mother India; they did it, too. Put to the test, they can deliver anything.

Christ Cella

The caption, strange-sounding though it is, refers to a little restaurant that we think you should know about. Perhaps you knew it during Prohibition days when, called simply "Chris'," it flourished under the patronage of some of our literati circles. Among the most enthusiastic was another Chris—Christopher Morley.

At the height of its "knock, knock, who's there?" Prohibition days, this department wrote a glowing account of Chris' place. But it didn't receive a warm welcome. The cramped space—most of us used to eat in the kitchen—couldn't accommodate the new faces clamouring to get in. And Chris was pretty particular about it all—he wanted to know something about you, for which we can't blame him.

But such isn't the case now. Though the Christ Cella Restaurant, on East Forty-Fifth Street, is still exceedingly popular and has managed to maintain its old "eat-in-the-kitchen" charm, there is more room, and those who appear as strangers are made welcome.

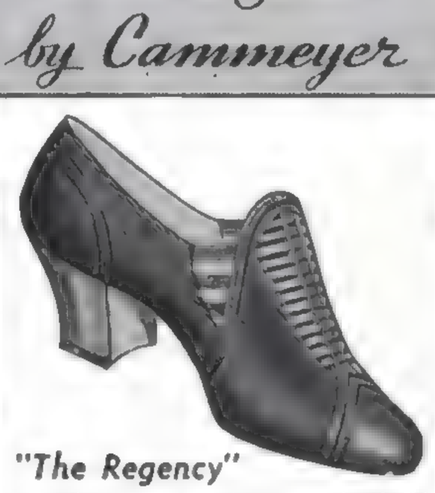


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VOGUE COVERS THE TOWN

(Continued from page 43) From the simplicity of the rooms, you might get the idea that you were in an inexpensive table d'hôte place. Oh, no, you're not. Here everything is cooked to order, there's no menu, and the choice of what you have to select isn't long—but whatever you get is perfectly turned out. Chris goes to market himself and selects only such provender as he deems suitable for his particular clientele.

The last time we were there, on a Friday, the *padrone* had brought back some pompano. Beautifully broiled, it seemed to us that the pompano was a gastronomical high spot of the winter season. Certain specialties are served each day. For instance: chicken risotta, Monday; *Hasenpfeffer*, Thursday; bouillabaisse, Friday; roast beef, Saturday.

Rhumba round the town



There is one thing certain about the rhumba—if you are going to dance it, you have to *learn* it. You may be that girl who could follow anybody at proms or the man who can pick up Fred Astaire's dance steps by watching them, but that won't get you anywhere with the rhumba. You have to start at the beginning and master it.

And you can't have much fun going out dancing any more unless you *do* learn it. There isn't a good place in town that doesn't have a rhumba band alternating with the regular orchestra (there are sixty rhumba bands in New York now, which gives you an idea), and, when a dancing mood is on you, you don't want to have to make conversation half the evening. Besides, it's fun.

People are pouring into Arthur Murray's like mad learning, and the rhumba they teach you there is something you can dance anywhere and be proud of. Incidentally, what you learn there is not the rhumba, *au naturel*. It is the *Sōn*, but don't let that confuse you, because the *Sōn* is what the high-class Cubans dance themselves. Mr. Murray estimates that it takes the average good dancer about six hours (not consecutive!) to master the fundamental steps in the rhumba. Once you have that, you never forget it, and the rest is simple. When the Murray school was faced with the problem of teaching its teachers how to teach the rhumba, they first, by the trial-and-error process, hired the best rhumba dancer in Cuba; but when they got him, he could only dance and say "It goes like this." So they had to teach him how to teach! Now the Murray teachers know all, and show you how to do your stuff with finesse when the rhumba boys creep into their places at El Morocco or the Iridium Room.

Here are some of the Murray criteria for a good rhumba. Keep your feet as close together as possible. Keep your feet flat on the floor. Take small steps. Don't move from the waist up. Don't throw your hips around. So many beginners did the latter when the rhumba first came to this country that it got off to a wrong start in the eyes of conservative dancers.

If you are looking for some rhumba records for practice, here are the names of some that are good to dance to—"Siboney," "Begin the Béguine" (Cole Porter's piece from "Jubilee!"), "Fiesta," "Just Once around the Clock," "Mi Sombrero," and "Noche." (You'll find all of these at the Liberty Music Shops.) And if you would like to see the rhumba in the raw, so to speak, the Club Yumuri, on Broadway, excels. You can't do your learning there, however!

Rockefeller Center again

So many things happen at Rockefeller Center that you're apt to find yourself there every few days, and it's nice to know that there is a variety of restaurants right on the spot and all of them good. Have you, for instance, tried the Rockefeller Plaza Restaurant, in the R.C.A. Building, where the Drix Duryea murals of Old New York in the downstairs room almost rival the food? Executives from the sixty-odd floors above it entertain there at noon and point out the enchanting pictures of Maiden Lane in 1831, or Fifth Avenue in 1902, over an Indian curry or a green salad. If you prefer, however, you can lunch or dine equally well on the ground floor, which looks over the Plaza and is gay outside and in. Either way, this is a place to remember, for it falls into the not-very-long list of restaurants with good, but not too expensive food.

Outside, inside



The Café Vendôme Garden, at 18 East Forty-Ninth Street, is the newest move in the Vendôme Importing Company's plot to beguile and capture the town's army of fine-food fiends. Vendôme Table Delicacies, Incorporated, is their super-delicatessen shop at the same address, and Signor Dadone's Caviar Restaurant in West Fifty-Second Street has long ranked with the favourite dining-depots in United States history.

Last November, Signor Dadone opened the Café Garden, nookily planted at the back of the Vendôme's retail shop. It is a garden, because you may lunch or dine there beneath a trellised grape arbour, or, if not 'neath the vine, beside a playing fountain that somehow also recalls the restaurant you love best in London.

There are not many tables, and, if you've reserved one for luncheon, you have to show up by 1:15, or justly wait your turn, looking passionately at the rich trays of hors-d'œuvres and seeing the waiter prepare *fraises Vendôme* for the guests who inherited your table.

VOGUE COVERS THE TOWN

But you will soon be seated, because *fraises Vendôme* is a dessert—a truly pagan conference of strawberries, red wine, a little sugar, and what not else, poured flaming over a scoop of vanilla ice-cream.

It is thus at the Café Vendôme Garden. Thus at noon and thus at dinner-time. And also there is Jules, the engaging maître d'hotel, whom you will remember from times past at the Waldorf-Astoria or the Park Lane.

What this town needs

Since New York has become so all-fired Continental, what with *boîtes*, *bistros*, and beer-gardens, the next thing we need is a coffee-house; like the ones you find on every street corner in Vienna, Salzburg, and—to almost as great an extent—Budapest. The sort of coffee-house we have in mind must be simple. No cover charge, no hat-check concession, not even cloths on the tables. A band—and it doesn't have to be directed by a maestro with a name—should play a varied program, consisting largely of request numbers, and the management might conceivably display a plate in which one could drop gratuities for the musicians.

Good Viennese coffee (and all its many variations) should be served, and a fräulein should wander about with a tray laden with *Kuchen*. It should be, in short, the sort of place you can drop into on evenings when you want to go somewhere, but not do anything very special. New York has many bars, night-clubs, and cafés, but we haven't found a place yet that really fills the bill when you just want to dawdle an hour or two away.

With all due respect to the Hungarian restaurants now existing, we still haven't found in New York anything that really does justice to the fine cuisine that Hungary can produce. London has one, in the Hungaria, which for years has been serving excellent, but not too rich Hungarian fare and wines of the country. But the type of thing New York needs doesn't have to be as elaborate as the Hungaria—perhaps a place like the Austrian Hapsburg House, which has been going strong ever since the spring of Repeal; in other words, a simple restaurant done up in peasant *décor*. And Hungarian peasant cottages are the gayest things you can imagine.

Hapsburg House has been wise in planning its menus—not a wide selection, and yet not confined to strictly Austrian food; there are always cosmopolitan dishes to please those who may not be enthusiastic over *Wiener Schnitzel* or *Sauerbraten*. So, in the Hungarian oasis that we'd like to see, the menus would not consist entirely of goulash and chicken paprika, but would include the delicious and lesser-known dishes that one finds in the restaurants of Budapest. And there'd be a wine list with a selection of table vintages. After all, Tokay isn't the only wine that ever came out of Hungary.

Since Repeal, we have waited in vain for a wine house (or bar) to spring forth in our otherwise wet metropolis. But, to date, there is nothing that takes the place of, say, London's Henekeys, down on the Strand, almost opposite the Savoy. In that mellow old building, you enter through an archway of casks and kegs full of old Madeira, claret, sherry, and port; you go up-stairs, and, if you're lucky, nab a table by the window. Then you kill a half-hour watching the passing show as you sip a ruby drink, or, if it's warm, a hock and Seltzer.

At the opposite end of the world, down in Sydney, the city is full of wine bars. At noon and in the early evening, people drop in for a champagne cocktail or a glass of wine—and, incidentally, those Sydney bars promote Australian wines. If our own wine producers opened up a few places at strategic points we're sure they would help to popularize native wines—and heaven knows our gin-and-whiskey nation needs something to help them toward a better appreciation of the grape.

Town gossip

Rockefeller Center will burst again into flower at Easter. China-blue hyacinths and weeping cherry-trees will outline the pool, dogwood and flowering azaleas transform the Plaza. Madrigal singers of the WPA, under the direction of Lyman Engel, will sing on Easter Sunday afternoon at three o'clock, accompanied by the rebroadcast carillon chimes of the Riverside Church.... There are special (and very popular) goings-on at the Hotel White every Tuesday afternoon, with a program of singing or monologuing along with the cocktails. If you're below Forty-Second Street after five-thirty, it's fun to drop in..... Dinner and supper dancing will be resumed in the Sert Room at the Waldorf-Astoria on March 27.... An Exhibition by the National Association of Women Painters and Sculptors may be found at the Argent Galleries from March 15 to 27.... The St. Regis has been running a series of Budapest Soirées, the first of a series of International Nights. Cornelius Codolban's Orchestra in appropriate costumes are playing czardas and waltzes; the menu includes Hungarian dishes; and the wine-card specializes in native vintages.... Mrs. Allen Hulbert has charge of the "Sunday Night Diversions" in the Guard Room of the Park Lane. Entertainment begins at nine o'clock, and supper is included in the minimum charge of about one dollar and fifty cents for tickets. The varied program by pianists, dancers, and singers is changed each week.... The Hartmans and Paul Draper will remain at the Plaza until about April 1.... The Skating Club of New York will celebrate the last night of the Skating Carnival by having a Supper Dance on the Starlight Roof of the Waldorf-Astoria, on March 31.... The Garden Clubs of America hold their annual luncheon in the Grand Ballroom of the Waldorf on Saint Patrick's Day.

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SOCIETY

BIRTHS

NEW YORK

Ardrey—On February 7, to Mr. and Mrs. Rushton L. Ardrey (Elizabeth Johnson Wolfe), a son, Rushton L. Ardrey, junior.

Bradley—On January 29, to Mr. and Mrs. Otis Treat Bradley (Marian B. Alling), a daughter, Marian Bradley.

Fuller—On February 6, to Mr. and Mrs. John K. G. Fuller (Cynthia Conway), a son, John K. G. Fuller, junior.

Gardiner—On February 15, to Mr. and Mrs. George N. Gardiner, junior (Sally G. Quimby), of Hewlett, Long Island, a daughter, Alice Mitton Gardiner.

Hard—On January 25, in Bay Shore, Long Island, to Mr. and Mrs. Frederick G. B. Hard (Hildegarde Stevenson), a son.

Henry—On February 2, to Mr. and Mrs. Clement S. Henry, junior (Sarah Elizabeth Rodger), of New York and Manhasset, Long Island, a son, Clement S. Henry, third.

Iglehart—On January 27, to Mr. and Mrs. Philip L. B. Iglehart (Mary Parker Corning), of Westbury, Long Island, a daughter, Anita Corning Iglehart.

Johnson—On January 29, to Dr. Vansel S. Johnson and Mrs. Johnson (Margaret Woodhull Davison), a daughter.

Kingsbury—On January 21, to Dr. Henry A. Kingsbury and Mrs. Kingsbury (Elizabeth Frye Hobart), a son, William Frye Kingsbury.

McKeon—On February 8, to Mr. and Mrs. Daniel Manning McKeon (Louise L. Hoguet), a daughter, Katherine Manning McKeon.

Pratt—On February 2, to Mr. and Mrs. Francis De Witt Pratt (Mary F. Wey), a daughter, Mary De Witt Pratt.

CHARLOTTE, NORTH CAROLINA

Hutchinson—On January 11, to Mr. and Mrs. S. Pemberton Hutchinson (Elizabeth Van Meter), a son, James Emlen Hutchinson.

DETROIT

Worden—On January 5, to Mr. and Mrs. Howard T. Worden (Margaret Wygant), of Birmingham, Michigan, a daughter, Bourne Elizabeth Worden.

LYNCHBURG, VIRGINIA

Bryant—On January 17, to Mr. and Mrs. Lewis Lee Bryant (Florence McGehee), a son, Lewis Lee Bryant, junior.

NEW ORLEANS

Burke—On January 15, to Mr. and Mrs. William P. Burke, junior (Frances Kittridge), a daughter, Patricia Willoughby Burke.

Johnson—On January 1, to Mr. and Mrs. Alexander A. Johnson (Lucile Williams), a daughter, Anne Johnson.

Parham—On January 15, to Mr. and Mrs. Frederick Duncan Parham (Mary Elizabeth Floyd), a son, Frederick Duncan Parham, junior.

Wisdom—On January 12, to Mr. and Mrs. Norton Labatt Wisdom (Peggy McGehee), a son, Norton Labatt Wisdom, junior.

ENGAGEMENTS

NEW YORK

Boyles-Snow—Miss Mary Farley Moody Boyles, daughter of Mr. and Mrs. Aubrey Boyles, of New York, to Dr. James Searcy Snow, of Ann Arbor, Michigan.

Cooper-King—Miss Lorraine Cooper, daughter of the late William H. B. Cooper and Mrs. Cooper, of Brooklyn, New York, to Mr. Warren Allen King, son of Mrs. Warren C. Strugnell, of Bloomfield, New Jersey, and the late George Garrett Hallock King.

Darling-Prizer—Miss Charlotte Upton McNab Darling, daughter of Mr. and Mrs. Joseph R. Darling, of Kew Gardens, Long Island and Chestnut Hill, Pennsylvania, to Mr. John Buttes Prizer, of Lancaster, Pennsylvania, son of Dr. E. Tower Prizer, of Philadelphia, Pennsylvania.

Faison-Allen—Miss Caroline G. Faison, daughter of Mr. and Mrs. John W. Faison, of Brooklyn, New York, to Mr. Joseph Dana Allen, junior, son of Dr. Joseph Dana Allen.

Fowler-Burke—Miss Lynette Fowler, daughter of Mrs. John McCall, to Mr. Quentin R. Burke, son of the late Walter A. Burke and Mrs. Burke.

Johnson-von Goeben—Miss Dorothy Remsen Johnson, daughter of Mr. and Mrs. Remsen Johnson, of Brooklyn, New York, to Mr. Roland von Goeben, son of Mrs. Herman Behr and the late Carl K. von Goeben.

Kilbreth-Bernuth—Miss Sophie Kilbreth, daughter of Mr. and Mrs. James T. Kilbreth, of New York and Hewlett, Long Island, to Mr. Ernest Patrick Bernuth, son of Mr. and Mrs. Oscar M. Bernuth, of New York and Cedarhurst, Long Island.

McPherson-Adams—Miss Marjorie Anne McPherson, daughter of Mr. and Mrs. Walter Scott McPherson, of New York, to Mr. Braman Blanchard Adams, second, son of Mr. and Mrs. C. Robert Adams, of Pelham Heights, New York.

Pierce-Hewlett—Miss Kathryn Charlotte Pierce, daughter of Mr. and Mrs. Frank R. Pierce, of Milwaukee, Wisconsin, to Mr. Roger Sanderson Hewlett, son of Mr. James Monroe Hewlett, of Lawrence, Long Island.

Salvage-Polk—Miss Margaret Smith Salvage, daughter of Mr. and Mrs. Samuel Agar Salvage, of "Rynwood," Glen Head, Long Island, to Mr. James Potter Polk, son of Mr. and Mrs. Frank Lyon Polk, of New York and Syosset, Long Island.

Sims-Bainbridge—Miss Barbara Elizabeth Sims, daughter of Mr. and Mrs. William E. Sims, of New York and Monroe, New York, to Mr. William Wheeler Bainbridge, son of Dr. William Seaman Bainbridge and Mrs. Bainbridge, of New York and "Maple Hill Farm," Bethel, Connecticut.

Sinclair-Hoyle—Miss Elizabeth Shelby Sinclair, daughter of Mr. and Mrs. Arthur Sinclair, of New York, to Mr. Louis Wood Hoyle, son of Mr. and Mrs. L. L. Hoyle, of Pasadena, California.

Vance-Stallings—Miss Louisa St. Leger Vance, daughter of Mr. and Mrs. William McClellan Vance, to Mr. Laurence Stallings, of New York and Macon, Georgia.

BALTIMORE

Carter-Curtis—Mrs. E. Ellicott Carter, of Baltimore, Maryland, and Mr. Aberdeen G. Curtis, of Buffalo, New York.

Shriver-Pierrepont—Miss Mary Owings Shriver, daughter of Mr. and Mrs. Joseph Nicholas Shriver, of Baltimore, Maryland, to Mr. Rutherfurd Stuyvesant Pierrepont, junior, son of Mr. and Mrs. R. Stuyvesant Pierrepont, of Far Hills, New Jersey.

CHICAGO

Batten-Murphy—Miss Alice S. Batten, daughter of Mr. and Mrs. Percy Haight Batten, of Racine, Wisconsin, to Mr. John Raymond Murphy, junior, son of Mr. and Mrs. John Raymond Murphy, of Chicago, Illinois.

DENVER

Murphy-Graham—Miss Margaret Murphy, daughter of Mr. and Mrs. Joseph Paul Murphy, to Mr. John Graham.

LAWRENCEVILLE

Manning-Wood—Miss Frances Anne Manning, daughter of Mr. and Mrs. Robert Caldwell Manning, of Lawrenceville, New Jersey, to Mr. Richard Harvey Wood, of New York, son of the late Mr. and Mrs. Clinton Cuyler Wood.

SOCIETY

ENGAGEMENTS

LOS ANGELES

Coberly-Hoover Miss Margaret Coberly, daughter of Mr. and Mrs. William Bayley Coberly, of Los Angeles, California, to Mr. Allan H. Hoover, son of Mr. and Mrs. Herbert C. Hoover, of Palo Alto, California.

LYNCHBURG, VIRGINIA

Morton-Flippin—Miss Perkins Massie Morton, daughter of Mr. and Mrs. John Taylor Morton, to Dr. George Edward Flippin, junior, son of Mr. and Mrs. George Edward Flippin.

MIAMI

Bright-Cheatham—Miss Martha Tinsley Bright, daughter of Mr. and Mrs. James H. Bright, of Miami, Florida, to Mr. John Hubbard Cheatham, junior, son of Mr. and Mrs. John Hubbard Cheatham.

MONTCLAIR

Spalding-Swann—Miss Dorothy Everett Spalding, daughter of Mr. and Mrs. Sam Seaton Spalding, of Montclair, New Jersey, to Dr. Cecil Collins Swann, of Asheville, North Carolina, son of Mrs. Edward Swann, of Marion, Alabama.

NEW ORLEANS

Harvey-White—Miss Edith Harvey, daughter of Mr. and Mrs. Walter U. Harvey, to Mr. Albert Sidney White, junior, son of Mr. and Mrs. Albert Sidney White.

La Cour-Ashburner—Miss Suzanne Burton La Cour, daughter of Mr. and Mrs. Arthur Burton La Cour, to Mr. James Eyre Ashburner, of New York, son of the late Algernon Eyre Ashburner and Mrs. Ashburner, of New York and Philadelphia, Pennsylvania.

Poor-Feltus—Miss Peggy Poor, daughter of the late Charles Longstreet Poor and Mrs. Poor, to Mr. John Hamden Randolph Feltus, son of the late John Hamden Randolph Feltus and Mrs. Feltus.

ENGAGEMENTS

PHILADELPHIA

Ketcham-Haines—Miss Elizabeth Branson Ketcham, daughter of Mr. and Mrs. H. Stanley Ketcham, of Whitemarsh, Pennsylvania, to Mr. Richard Montgomery Haines, junior, son of Mr. and Mrs. Richard Montgomery Haines, of West Conshohocken, Pennsylvania.

Vauclain-Roberts—Miss Margaret Service Vauclain, daughter of Mr. and Mrs. Andrew Constant Vauclain, of Overbrook, Pennsylvania, to Mr. John Scarborough Roberts, son of the late Charles Pugh Roberts and Mrs. Roberts.

PROVIDENCE

Powel-Crosby—Miss Elizabeth Otis Powel, daughter of Mr. and Mrs. Samuel Powel, to Mr. Edward Gifford Crosby, second, son of Mr. and Mrs. Frederick G. Crosby, of Oconomowoc, Wisconsin.

QUINCY

Wakeman-Spencer—Miss Edith Wakeman, daughter of Mr. and Mrs. Samuel W. Wakeman, of Quincy, Massachusetts, to Mr. Donald Perry Spencer, son of Mr. and Mrs. Rae MacCollum Spencer, of Worcester, Massachusetts.

RICHMOND

Ellerson-Squibb—Miss Ida Roy Ellerson, daughter of Mr. and Mrs. Henry Watkins Ellerson, to Mr. George Sampson Squibb, junior, of Providence, Rhode Island.

WASHINGTON, D. C.

Beall-Wistar—Miss Elizabeth Beall, daughter of Mr. and Mrs. William Marbury Beall, of Washington, D. C., to Mr. Thomas Wistar, junior, son of Mr. and Mrs. Thomas Wistar, of Germantown, Pennsylvania.



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SOCIETY

WEDDINGS

NEW YORK

Bastedo-Wilmerding—On February 4, in Saint George's Church, Mr. Phillp Bastedo, son of Dr. Walter Arthur Bastedo and Mrs. Bastedo, and Miss Helen Cutting Wilmerding, daughter of Mr. and Mrs. Lucius Wilmerding, of New York and Tuxedo Park, New York.

Doubleday-White—On February 8, in Saint James's Church, Mr. George Doubleday and Miss Mary May White, daughter of the late Right Reverend John Hazen White.

Gilmore-Barnes—On February 3, in the Lady Chapel of Saint Patrick's Cathedral, Colonel Maurice Eugene Gilmore and Miss Mary Wells Barnes, daughter of the late George H. Barnes and Mrs. Barnes.

Matthews-Crocker—On February 17, Mr. Orus J. Matthews, of Ardmore, Pennsylvania, and Mrs. Armstrong Crocker, daughter of Mrs. Frederick S. Armstrong, of New York.

Pettengill-Dieffenbach—On February 5, Mr. George Pettengill, third, son of Rear-Admiral George Pettengill and Mrs. Pettengill, of Washington, D. C., and Miss Anne Dieffenbach, daughter of Dr. Richard Hagen Dieffenbach and Mrs. Dieffenbach, of Newark, New Jersey.

White-Smith—On February 6, in the Lady Chapel of Saint Patrick's Cathedral, Mr. Paul Marcy White, junior, son of Mr. and Mrs. Paul Marcy White, of Rye, New York, and Miss Emma Smith, daughter of Mr. and Mrs. Lyman D. Smith, of New York.

BOSTON

Goodale-Dewart—On February 6, in Trinity Church, Mr. Benjamin Goodale, of Boston, Massachusetts, son of Mr. Percy Allen Goodale, of New York and Falmouth, Massachusetts, and Miss Mary Day Dewart, daughter of the Reverend William Herbert Dewart and Mrs. Dewart, of "Crowhaven," Manchester, Massachusetts.

WEDDINGS

CHICAGO

Odell-Rahmann—On February 6, in the Calvary Episcopal Church, Summit, New Jersey, Mr. Malcolm Jamieson Odell, son of Mr. and Mrs. Irving Odell, of Winnetka, Illinois, and Miss Marjorie Rahmann, daughter of Mr. and Mrs. Arthur Henry Rahmann, of Summit.

CLEVELAND

Thayer-Wrightson—On February 6, in Saint Matthew's Protestant Episcopal Church, Sparrows Point, Maryland, Mr. Stephen Cook Thayer, son of Mr. and Mrs. Howard S. Thayer, of Cleveland, Ohio, and Miss Anne Virginia Wrightson, daughter of Mr. and Mrs. Francis German Wrightson.

LOS ANGELES

Shulhof-Best—On December 24, Mr. Henry Shulhof and Mrs. Maude Gray Best, daughter of Mrs. Lucien Gray.

MONTCLAIR

Adams-Taylor—On February 13, Lieutenant Allen Bond Adams, junior, son of Mr. and Mrs. Allen Bond Adams, of Moundsville, West Virginia, and Miss Katherine Christian Taylor, daughter of Mr. and Mrs. Charles G. Taylor, junior, of Montclair, New Jersey.

NEW HAVEN

Kubler-Bushnell—On February 12, in Center Church, New Haven, Mr. George Alexandre Kubler, third, of New York, and Miss Elizabeth Scofield Bushnell, daughter of the late Winthrop Grant Bushnell and Mrs. Bushnell, of New Haven and Pine Orchard, Connecticut.

PHILADELPHIA

Roosevelt-Story—On March 2, in the Church of Saint Luke and the Epiphany, Philadelphia, Pennsylvania, Mr. Henry Latrobe Roosevelt, son of the late Henry Latrobe Roosevelt and Mrs. Roosevelt, of Washington, D. C., and Miss Vera Felicity Story, daughter of Mrs. Julian Story, of Philadelphia.

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WEDDINGS

RIVERSIDE, CALIFORNIA

Griffin-Huntsberger—On December 12, in the Saint Francis Chapel, Mr. Z. Wayne Griffin, of Los Angeles, California, and Mrs. Elinor Warren Huntsberger, daughter of Mr. and Mrs. James Garfield Warren, of Los Angeles.

SAN ANTONIO

Vaughan-McFarland—On January 14, Mr. Roswell Fairbank Vaughan, of Houston, Texas, son of Mrs. Roswell Fairbank Vaughan, of Eagle Pass, Texas, and Miss Helen Stuart McFarland, daughter of Mrs. Archibald McFarland.

SANTA BARBARA

Rose-Lee—On December 26, Mr. William Henry Rose and Miss Anne Elizabeth Lee, daughter of Mrs. Charles O'Donnell Lee, junior.

SEATTLE

Nelson-Garrett—On December 29, Mr. Alexander Ronan Nelson, son of the late Captain Thomas Arthur Nelson and Mrs. Margaret Maze, of London, England, and Miss Rose Ring Garrett, daughter of Mr. and Mrs. Edward Garrett, of Seattle, Washington.

SIOUX CITY

Kamphoefner-Franchere—On January 5, Mr. Henry L. Kamphoefner, of Birmingham, Alabama, son of the Reverend C. H. Kamphoefner and Mrs. Kamphoefner, of Sioux City, Iowa, and Miss Mabel Catlin Franchere, daughter of the late Dr. Frederick Edouard Franchere and Mrs. Franchere.

SPOKANE

Hendricks-Ehlinger—On November 26, Mr. L. Hartley Hendricks, son of Mr. and Mrs. Lynn W. Hendricks, of Los Angeles, California, and Miss Grace Mary Ehlinger, daughter of Mr. and Mrs. John J. Ehlinger.

Walsh-Wilson—On February 6, in Our Lady of Lourdes Cathedral, Mr. John Joseph Walsh, son of Mr. and Mrs. Eugene Walsh, of Davenport, Iowa, and Miss Eleanor Elizabeth Wilson, daughter of the late Frederick Wilson and Mrs. Wilson.

WEDDINGS

SPRINGFIELD

Sabin-Rogers—In January, Mr. Henry Boman Sabin, son of Mr. and Mrs. George Sabin, of Springfield, Massachusetts, and Miss Elizabeth Rogers, daughter of Mr. and Mrs. Hiram Rogers.

TORONTO, ONTARIO

McAvity-Temple—On January 30, in Saint Paul's Church, Mr. James Malcolm McAvity, son of Mr. and Mrs. Allen G. McAvity, of Saint John, New Brunswick, and Miss Margaret Audrey Temple, daughter of Mr. and Mrs. Trevor H. Temple.

Peacock-McCrea—On January 30, in the Holy Rosary Church, Mr. Kenneth Westrup Peacock, son of the late W. W. Peacock and Mrs. Peacock, of Hamilton, Ontario, and Miss Helen Elizabeth McCrea, daughter of Mr. and Mrs. Charles McCrea.

TULSA

Algeo-Clay—On February 4, Mr. John Franklin Algeo, son of Mrs. John Fenwick Algeo, and Miss Raydell Virginia Clay, daughter of Mr. and Mrs. Horace Biggs Clay.

WASHINGTON, D. C.

Summerlin-Peeples—On February 13, in the Washington Heights Presbyterian Church, Mr. John Vandergrift Summerlin, son of Mr. George T. Summerlin, United States Minister to Panama, and Miss Helen Payne Peeples, daughter of Mr. and Mrs. Howell Peeples.

WOODSIDE, CALIFORNIA

Field-Hunter—Mr. Frederick Vanderbilt Field, son of Mr. William B. Osgood Field, of New York, and Mrs. Edith Chamberlain Hunter, daughter of Mrs. Selah Chamberlain, of Woodside.

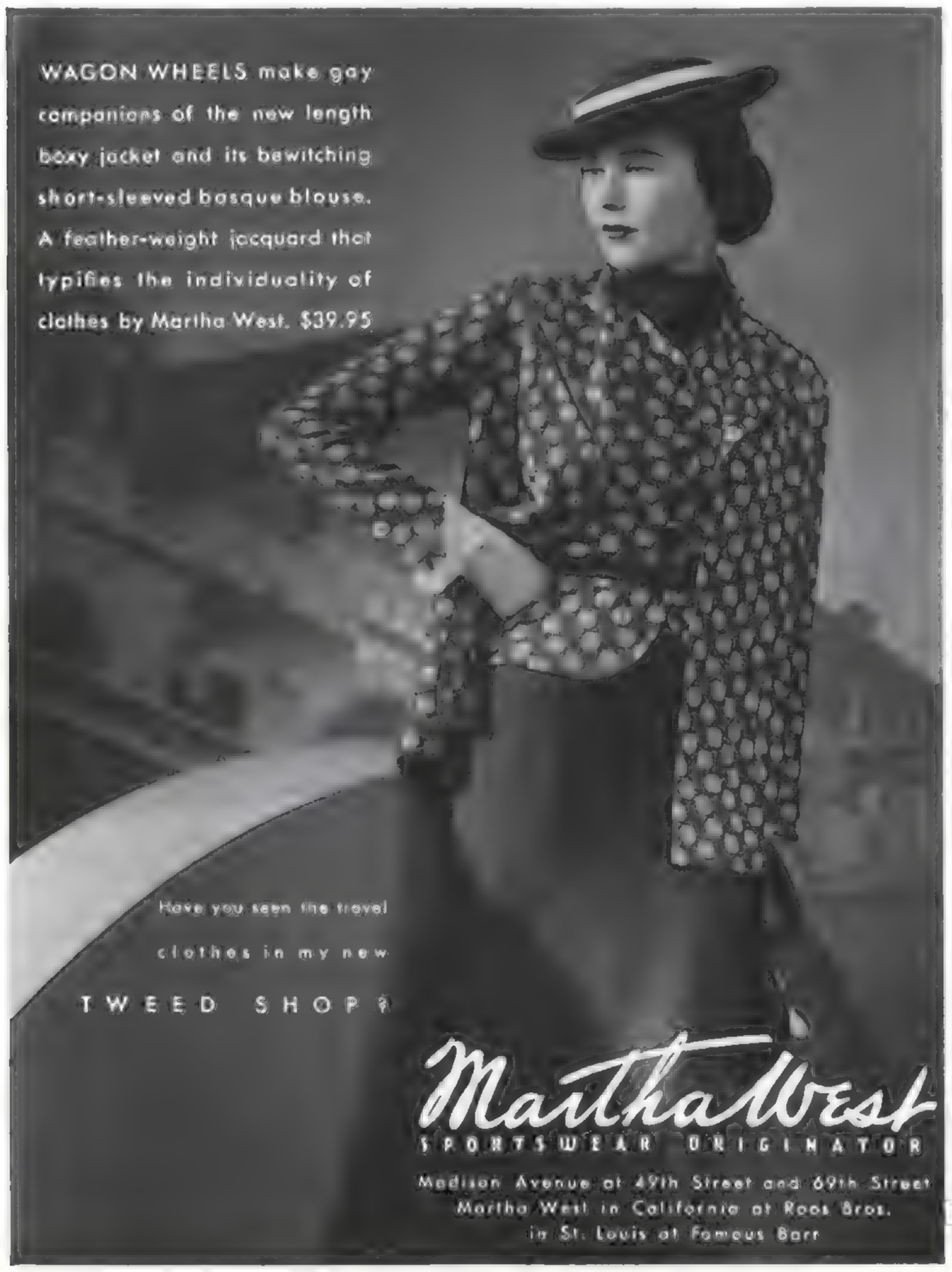
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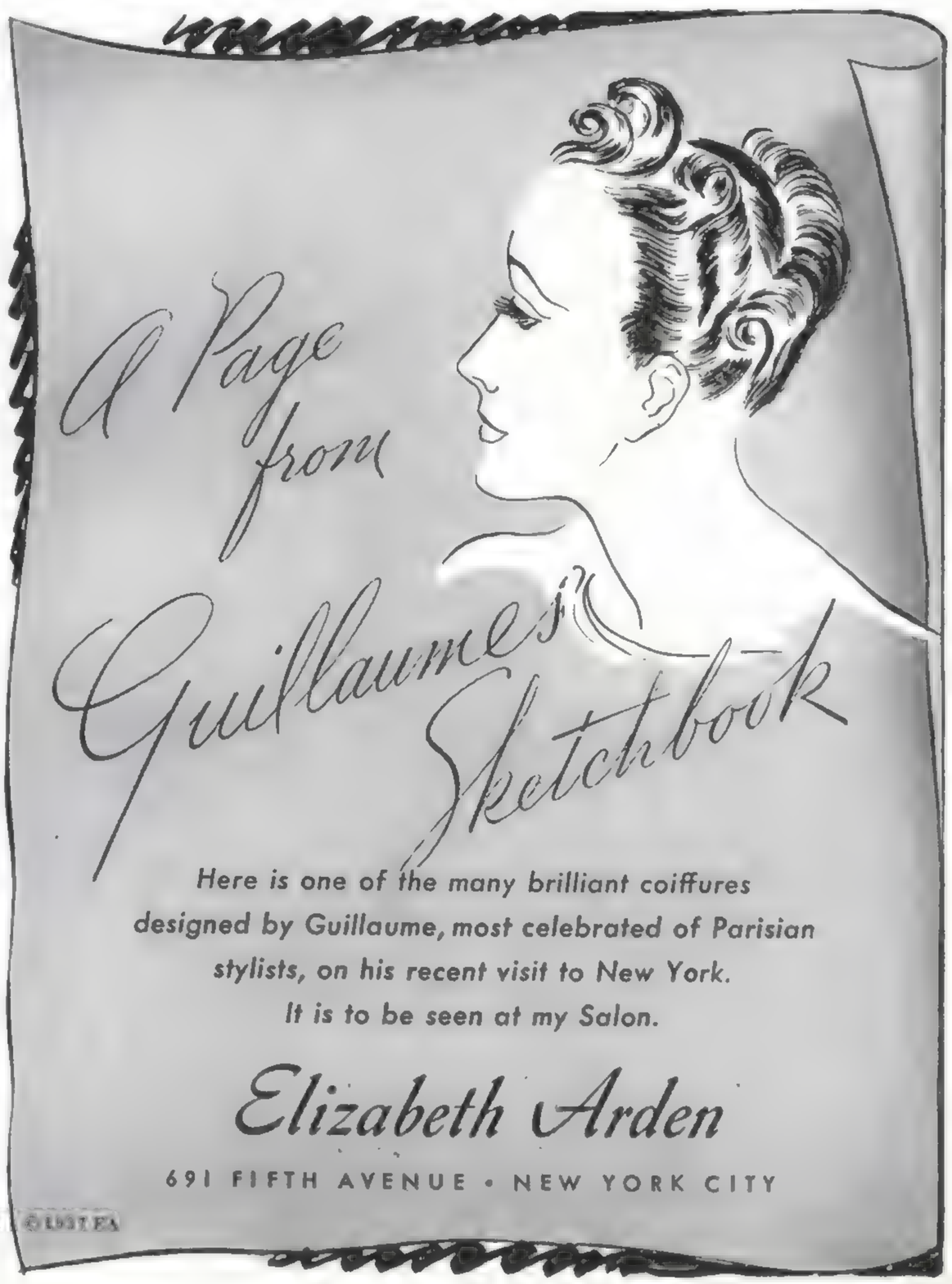
Pole-Wick—On February 6, Mr. John Henry Pole, of Tiffen, Ohio, son of Mr. and Mrs. John W. Pole, of Washington, D. C., and Miss Elizabeth Bonnell Wick, daughter of the late Philip Wick and Mrs. Wick, of Youngstown, Ohio.



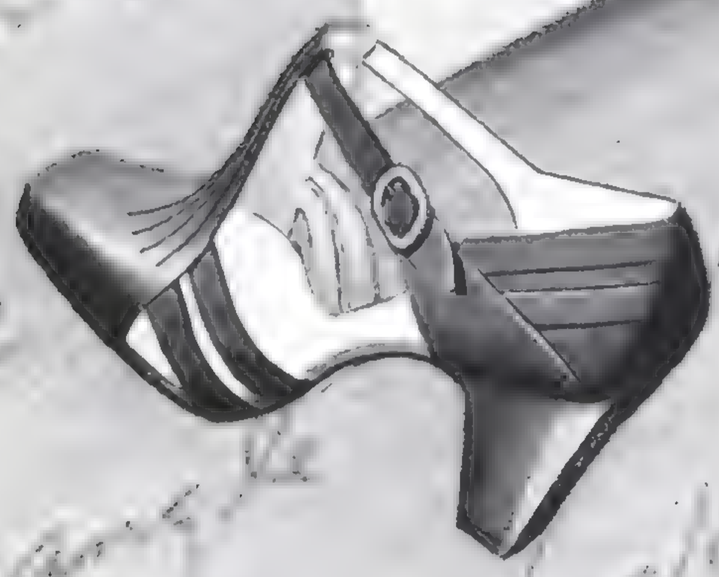
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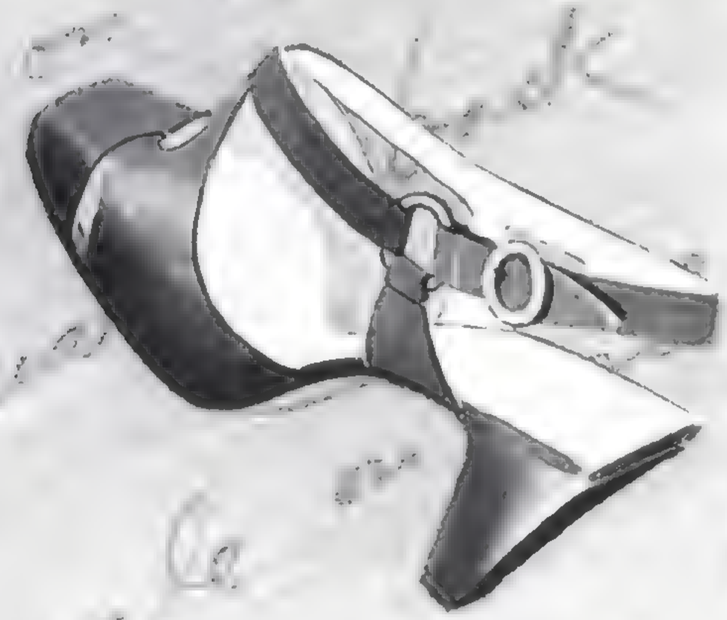




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MARCH 15, 1937

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THE way to a man's heart may be through his stomach; but that doesn't mean that the ladies haven't—hearts—too! In fact, the amateur who is about to palm open a tin of delicious Heinz spaghetti knows there are at least 57 Varieties of Heinz ways to enchant his guests. Hence his *shelfconfidence*! In short, the gentleman's case history is a history of cases—cases of tasty Heinz tidbits, homemade soups, midnight delicacies and other thrilling culinary surprises you don't have to get the cook up to cook up . . . Buy your Heinz products by the carton and save guestly disappointment . . . hostly dollars.

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Advertisement



of the Paris Openings

Aside from all the butterflies and bees and birds and froth of the Paris Openings—these are the things to nail firmly in your mind:

BASIC: One drastic change is in dinner-skirt lengths—above the ankle now! Evening skirts—above the ankle if full, instep length if narrow. Day skirts at a standstill. Shoulders sturdy, but sane. Day silhouettes normal. Torsos often corset-snug. Waist-lines where God ordained them.

EPIC: Momentous news is the pastel top-coat for day—for instance, a hyacinth-blue over a wine-red dress or a butter-beige over black. Another epic—the full-length day coat of black taffeta or grosgrain.

EMPHATIC: Terse dark alpaca or wool suits with baroque or rococo scrolls. Neat grey or beige suits with odd pockets and humorous buttons. Striped, plaid, pastel, or checked jackets with contrasting skirts. Prim black jersey or alpaca dresses as backgrounds for gay hats.

FANTASTIC: Biblical lace head-dresses for evening. Ankle booties and décolletages after Constantin Guys' exhibition. Daffy hats—wicker-baskets, feathered pinwheels, flower-pots, hour-glasses, cart-wheels.

CHROMATIC: An uninhibited, unrepressed use of colour. By day: all the sweet-pea shades, neutrals, stripes, black. By night: baby-pink, blue, rainbow or gipsy stripes, café-au-lait, *ombré* olive-greens, black, white.

POETIC: Narrow, narrow Egyptian obelisks of evening dresses. Wide, wide waltzing skirts. Babyish Kate Greenaway dresses of lingerie fabrics. Long, veiling, transparent wraps of diaphanous lace, tulle, chiffon.





Realism for day
Romanticism for night
in the
Paris Openings

THE French are remarkably good at having their heads in the clouds and keeping their feet on solid earth. A first glance at the Collections may carry you away with the eye-getting fantasies, but don't let those butterflies and birds and bees blind you. Paris may fall for romance, but always with reservations. It's a fine thing—in its place, which is evening; and a world with a Coronation on the calendar and almost universal looser purse-strings can stand that. But Gallic heads are too shrewd, Gallic taste too sure to run amuck on sentiment. When it comes to the cold hard light of day, the dressmakers turn realists and give some of the most likeable, wearable, comfortable, adaptable clothes moderns ever put on their backs.

Two of the excitements of this season's Collections are Chanel and Paquin, who produced extraordinarily good clothes that will certainly be worn all over Paris this spring. Paquin is doing such an enormous business that you still can't find a vacant seat in the new large salons either morning or afternoon. It is interesting to see, in these uncertain times, famous old houses like these making a supreme effort and encouraging the sort of work at which Paris excels. Lelong, for example, did a fantastically expensive collection, full of simple clothes with a fortune of subtle hand-work on them: his theory being that the moment has come to encourage good-taste extravagance.

The great day fashion point is simplicity in silhouette. Perhaps our taste has changed, but nothing looks more right than those dozens of straight-jacket jersey suits that Chanel showed, or the tweed or flannel ones at Creed, Paquin, Lelong, Molyneux, and Schiaparelli. The moment a jacket flared—or in any way deviated from the straight and narrow—it appeared wrong. The only flare that seems admissible is in Schiaparelli's or Chanel's or Molyneux's skirts—the faintest possible bias flare in front, flat on the hips and in back.

Top-coats everywhere have a faint flare to the skirt—generally in back, from a stitched-down pleat or a slightly circular cut. Paquin shows belted top-coats with a bell-shaped flare all around, but so slight a one that it serves more to accentuate a small waist-line than to give a full skirt-line. These coats seem much younger and more becoming than pencil-straight ones. The main thing is to keep away from exaggerated straightness or exaggerated fulness, so that the eye is not conscious of silhouette, but of colour and detail.

It was colour everywhere that you noticed first. Beautiful pastel tones in new off-shades: beiges and greys (of which, perhaps, you are sick of hearing) or pastel plaids and checks. A pale lime-yellow stands out as an important colour both for day and evening, as does turquoise and fuchsia-pink. It is strange to feel your Paris taste for black going back on you. In fact, it was difficult to pick out any all-black costumes in the Collections. And prints, which Paris was never too fond of, look completely right this year.

Obviously, smart women aren't going to forsake all their dark clothes for pastel visions. But they probably are going to accept the light-jacket-and-dark-skirt idea, the grey and beige suits, and the subdued plaids. Mainbocher's series of grey outfits couldn't be more towny or smarter, and Paquin's plaid tweeds—with the plaid used in combinations of bias and straight panels—are beautiful. Both Creed and Schiaparelli have made light-jacket-and-dark-skirt outfits that are new and springlike, and not at all tricky. And for those who cling to navy-blue or black, there are all the dark suits with striped pipings; plaid, printed, or lingerie blouses; or the Scotch plaid ribbon collars of Vionnet and Alix.

Prints are of prime importance, albeit the dark-coat-and-printed-dress ensembles never seem exciting. For the most part, small dark prints are used, giving a checked effect. But there are also big-flowered printed crêpes like English chintzes, and such fantasies as Schiaparelli roosters, butterflies, and centaurs. The printed jacket, sometimes sleeveless, looks new over the dark dress—particularly Alix's circular jacket of transparent flower-printed chiffon over a black satin dress. This was shown on page 59 in the March 1 issue.

Next to colour, detail is the great news. You have already heard of the wealth of pocket intricacies, the saddle-stitching, the buttons, the complicated seaming, and all that goes to make a thing expensive. Chanel confines her details to the simplest slit pockets and to (Continued on page 145)

Opposite: Lelong's glorious May-pole of a dress—sketched twice, the better for you to see its firebird panels of faille taffeta—in each of which is embroidered a flower of sequins. Who knows but that skirts such as these will have us dancing polkas and mazurkas? (Bonwit Teller; I. Magnin, California)



SENTIMENTAL—one approach to evening—is this Chanel dress, compounding a black moire bodice, tulle skirt, pink tulle scarf. (Imported by I. Magnin, California)

STRICT, in accord with another school—Mainbocher's black crêpe dress, tempered by a streak of pale blue, rose, and black fringe that cascades down the skirt. (Jay-Thorpe)





SCULPTURED, as you'd expect, this Alix dress of Colcombet's violet ombré jersey chisels the contours and rises to a triangular décolletage. The skirt parts over lighter violet

SWIRLED around the skirt of Paquin's theatrical black tulle dress are huge flickering black paillettes, which also band the short transparent cape. (Imported by Jay-Thorpe)



HORST

One of the most beautiful sights in Paris—a Vionnet dress of lime-yellow silk crêpe, wrapped in the sorcery of a black Chantilly lace cape. (Bergdorf Goodman.) Mauboussin jewels



CLOAKED IN CHANTILLY

More enchantment by Vionnet; a frosting-white organza dress, shirred at the bodice and bound with black velvet ribbon, glimmers through a full, fragile black Chantilly lace coat



HORST

Alix sets a full black horsehair over-skirt to shadow a black-and-white printed silk crêpe sheath. The décolletage is as low as the law allows. (Best; Marshall Field.) Boucheron jewels



TRANSPARENCIES

Here Alix catches your eye with a black chiffon jacket, its surface broken by diagonal bands of black Chantilly lace holds your gaze with the shirred, Grecian dress of black chiffon

Light on spring dress problems

Q. When and with what does one wear such a flighty hat as that butterfly-laden basket Eric drew on the opposite page?

A. Only for life's lighter moments—for lunch, afternoon, or dinner when your spirits are high. And only wear it with something extremely simple: a neat black alpaca suit or coat or the simplest of jersey dresses.

Q. What hat should one wear with suits and coats in the new pastel shades, in neutral colours, in vivid stripes?

A. Just as a flighty hat calls for subdued clothes, so bright clothes call for the reverse reasoning. Tone down these Gauguin-pinks, butter-yellows, hyacinth-blues, and turquoises with black or navy-blue hats. With a grey or beige suit, try a rough straw sailor in deep wine-red or green. With stripes, pick a hat in one of the lower tones of the striped gamut.

Q. When and with what should open-toed shoes be worn?

A. For dress occasions, afternoons, dinner, evening; also for resort and country wear. Not for walking the city streets, if you have an understanding of the true essence of smartness—of which the first essential is suitability. A shoe of this type is usually very formal or very informal; but if you do choose an open-toed shoe for "in-between" or soft suit wear, choose one with the smallest possible opening. Shoes with wide-open toes are pretty only if worn with very sheer-toed stockings, therefore obviously not to be recommended for universal daytime wear. (We hope we shall be spared the sight of many little women in tailored suits, running about New York in open-toed sandals.) Do you remember the awful epidemic of high white shoes (frequently dirty) that pattered our city pavements a number of years ago? Sister, watch your step.

Q. When does one wear these new up-to-the-ankle booties?

A. Schiaparelli shows them for both day and evening. The evening ones of lattice-like kid strips are meant to be worn with short dinner and evening skirts—see page 64. Even if you're not adventurous enough to try them now—regard them as prophetic.

Q. When one doesn't wear a suit, what else is there?

A. Any number of alternatives. Have that pale blue reefer over a wine dress, shown on page 67. A butter coloured whipcord redingote over black—see page 66. A long black faille coat over a printed dress. Or that green or blue plaid coat on page 67.

Q. Won't these new collarless, reverless jackets make our necks look bare and bleak? What should one do about that?

A. Encourage that bleak look. It's a pleasant change after all these years of muffled necks. However, if you can't be converted, wear Schiaparelli's new necklace of bright beads twice the size of (Continued on page 141)



Trust Schiaparelli to flip a little humour in her Collection. This time—it's a wicker basket of a hat, swarming with Cellophane butterflies and flowers—meant, need we say, only for those who don't take life too seriously (Bergdorf Goodman)



See how short—Schiaparelli's mousseline dress. See the flowered gloves; the Padova boots, by André Pérugia. (Saks-Fifth Avenue)



See the intrepid colour combination here—Patou's grape wool coat over a lime-yellow silk jersey dress. (Bergdorf Goodman)



Paris - Gay by day

The last inhibition about colour for day went by the boards at the Paris Collections. Every house opened with a blare of colour. Creed, for one, spills wine-red suède cloth revers (first, above) over a beige tweed suit stitched in wine (Altman). Rose Valois' hat. Second: Creed again, doubly daring with his "twilett" suit. Valois hat. (Both; Jay-Thorpe.) Third: Vera Borea's jacket of a flighty new linen that's interwoven with ostrich feathers. Fourth: Butter-yellow cotton whipcord for Creed's redingote (Bonwit Teller; Marshall Field). Fifth: Molyneux's coat-over-jacket-over-dress outfit, done in mustard tweed (Bonwit Teller)



First: Heim takes the ingénue out of sky-blue by plying it with wine-red—for the collar of the much-buttoned heavy woollen coat and the dress underneath it (Hattie Carnegie). Second: Off-shoot of beige—a pink-tawny shade, striped with purple-brown, for Knize's jacket. Linked in a strange and lovely union with Knize's yellow blouse and brown skirt. Third: The new fuchsia-pink—for Molyneux's jacket; his navy-blue dress. (Both at Macy's.) Fourth: Traffic signal colours for Patou's suit and straight top-coat (Bonwit Teller). Fifth: Marcel Rochas' straight and narrow top-coat, buttoned with pottery (Jay-Thorpe)



Impressive but informal

The great flare-up of colour in Paris this spring strikes even in the quiet of home. Marcel Rochas, for one, does a whole series of tea-gowns with the impressive, brilliant beauty of evening dresses, but the casualness of dressing-gowns. Here, right, is one: a shirred chiffon bodice—half pale fuchsia-pink, half pale blue—above an ink-black satin skirt that bells wider and wider to the hem (Henri Bendel)

Opposite: Maggy Rouff found the wrong side the gay side of a most conventional black flowered brocade, and used it for this vividly striped house-coat for spring evenings. The fabric itself is sufficiently stiff to stand out unaided in back, below the low waistline. Little black taffeta bow-knots and self-covered buttons, from neck-line to hem-line, are the sole trimming. (Milgrim has this)



YOUR FACE IS SO FAMILIAR



1. This epic, made in 1898, ran for one minute in a penny slot-machine. Its director afterwards turned to more lucrative experiments. Who was he?



2. Goggling longingly at that stupendous hat is the girl who made the world hair-ribbon conscious, accompanied by a not-too-ecclesiastical-looking clergyman. (This is easy.)



3. Do you remember this femme fatale—the deadliest cinematic menace of her time? She stopped at nothing.



7. This gentleman was more than a movie-star. He was a cult—after this film. But can you recall the lady's name?



8. Not one of the Abbey Players, but an international star.... Quick, now!



9. Clue: the little hill-billy is really a good deal older than he looks. You can't miss this one.



10. The girl draped over the gun-emplacement has lost weight since this picture; the kaydet became an interior decorator. Who are they?



4. With this historic coup, made in 1911, the screen began to flex its muscles and talk about Artistic Integrity. It was the only film ever made by the world's greatest actress. Guess who?



5. The first clinch in the first (and probably best) war movie. Both parties are now dead. Who were they?



6. Name, if you can, the heroine of this heart-wrencher (she was fourteen at the time). The hero wore surprisingly little make-up—for him.



11. A Central European glamour girl and a Southern European hero—can you place them? Don't shoot until you see the whites of their eyes.



12. These three are all suffering acutely—but in silence. (Talkies are just around the corner.) If you can recognize even the one on the floor, you're good.



13. You can't have forgotten America's Boy Friend; but who are the girls? Watch out for the wistful-looking blondes in the back row

AN assiduous movie-goer, who hasn't missed a trick in the last thirty-five or forty years, might conceivably have seen all the Side-Splitting Comedies, Soul-Searching Tragedies, Gripping Dramas, and Flaming Romances from which these excerpts were culled (by a gentleman named Henri Wiener). But even to a sporadic movie-goer, there must be a haunting familiarity about all the faces, if not all the scenes, on these pages. Some have become more and still more familiar with time; others have died or disappeared; but you should be able to think of the correct names to go with all of them. The question is, can you? If not, they're listed on page 142.

DAVID BERNS, INC.

THE WEDDING BREAKFAST IN THE PATIO OF VILLA MARINA, THE PALM BEACH HOUSE OF MR. JOHN SANFORD, THE BRIDE'S FATHER. MORE DETAILS OF THE WEDDING ARE ON PAGE 140



ACROSS THE TABLE: MR. WILLIAM RYLE, MRS. BENJAMIN KITTREDGE, MR. STEPHEN SANFORD. BACKS TO THE CAMERA: MARCHESE DI SALINA, THE DUCHESS OF SUTHERLAND, AND MR. KITTREDGE



THE BRIDE AND GROOM, MR. AND MRS. MARIO PANSA



THE BRIDE, JOHN IDE, LORNA MACKINTOSH, ALASTAIR MACKINTOSH

Al Fresco Wedding of

Sarah Jane Sanford and Mario Pansa



AROUND THE WEDDING-CAKE: JOHN RYAN, GROOM AND BRIDE, NANCY RYAN, SHEILA AND LORNA MACKINTOSH, VIRGINIA RYAN. BEHIND THE CHILDREN, MR. THOMAS EASTMAN AND DUC DI VERDURA



MR. STEPHEN SANFORD, THE BRIDE SHARING ONE OF THE FLOOD OF CONGRATULATORY TELEGRAMS WITH MR. MORRIS LEGENDRE, THE GROOM, AND MRS. WILLIAM RHINELANDER STEWART LOOKING ON



YLLA'S ASTONISHING PHOTOGRAPH OF A PARISIAN HIPPOPOTAMUS, IN THE NINETY-EIGHT YEARS OF PHOTOGRAPHY SHOW NOW AT THE MUSEUM OF MODERN ART

WHISTLER'S HIPPOPOTAMUS

A japing dialogue on photography, new and old • by M. F. Agha

WHAT is that extraordinary animal on the facing page—another Surrealist in disguise?"

"No, it is a hippopotamus saying '*aaaaaaaa.*' "

"Why does he say '*aaaaaaaa?*' "

"Because he is being photographed by a Modern Photographer."

"What is the difference between a Modern Photographer and just-a-photographer?"

"A Modern Photographer is a man who thinks that the hippopotamus' tonsils are more beautiful than Whistler's Mother."

"And just-a-photographer?"

"Just-a-photographer (known also as a 'Pictorial Photographer') is a man who thinks that September Morn is more beautiful than an Egg."

"Why such extremes? Isn't there anything else to photograph between September Morn and an Egg?"

"Practically nothing. There are only four photographic subjects in the world, and they are evenly divided between two schools of thought. The Traditionalists have Whistler's Mother and September Morn. The Modernists have the Hippopotamus' Tonsils and the Egg. Everything else can be reduced to these four basic types."

"How is that?"

"Haven't you seen thousands of photographs representing sweet, kindly old ladies sitting quietly with their hands folded in their laps? Sometimes they are called 'The Evening of Life' and sometimes 'Memories,' but they are really Whistler's Mothers, all of them. Other subjects, utterly different in appearance, can be so imbued with the same spirit that permeates Whistler's Mother that they, too, become Whistler's Mothers. Take, for instance, a kitten playing with a ball of thread—a very popular photographic subject. It is really nothing but a very typical manifestation of Whistler's Mother. Whistler's Mother stands for everything that is homey, sentimental, sweet, appeals to our better nature, touches our heart-strings, and generally elevates the soul. All the small animals are cases of Whistler's Mothers: babies, kittens, puppies, lion cubs, and even young elephants. I suppose it's the maternal instinct in us, or perhaps a Whistler's Mother fixation.

But it is really much broader than just a love for a cute kitten. In its more sublimated form, the Whistler's Mother fixation can cover such things as windmills in the sunset, fields of wheat under a gentle breeze, swans reflected in a calm pond, square-rigged clipper ships in full sail, and even the Grand Canyon and Niagara Falls. Anything that elevates the soul is a Whistler's Mother, in one disguise or another."

"What about September Morn?"

"September Morn, on the contrary, appeals to our more carnal instincts and baser nature. I must say, however, that the September Morn manifestations are always of a rather healthy and red-blooded kind (boys will be boys). The pure September Morn, by its very nature, is apt to be rather repetitious: a nude young lady with a mirror may be called 'Veritas'; a nude young lady with a soap-bubble, 'The Spirit of the Dance'; a nude young lady with feathers in her hair, 'Indian Love-Song'; a nude young lady smeared with vaseline, 'Porcelain'—but basically it is always the same young lady.

The variations, however, are easily produced by combining Whistler's Mother with September Morn. A girl in a bathing-suit, playing on a beach with a puppy (or a baby elephant), is definitely a combination of Whistler's Mother and September Morn in its appeal. And when it comes to more complicated subjects, such as a nursing mother, it takes an analyst to be able to decide where Whistler's Mother ends and September Morn begins. That does not matter, however. As long as a photograph is based on Whistler's Mother or September Morn, or both, we may definitely classify it as belonging to the traditional Pictorial school of photography."

"Sounds like a pretty dull tradition to me. Where does it come from?"

"All this started about thirty-five years ago. At that time, photography was definitely in the gutter, as far as the public was concerned. The so-called art photographers did not exist—only the fellows with velvet jackets and flowing neckties, taking pictures at so many dollars a dozen. The patient's head was screwed in a 'head-rest,' placed against a backdrop representing an English park, and photographed with the eyes fixed on a 'Little Birdie,' then retouched within one inch of its life so as to eliminate 'the ravages of time' and bring out 'the ideal beauty.' The results were so incredible that there is right now a movement, started by Cecil Beaton, in favour of reviving all that—just for the hell of it, and *pour épater les photographs.*"

"And is this 'watch-the-little-birdie' photography at the bottom of present-day tradition?"

"Not at all. The (Continued on page 138)



SOCIETY-CLIMB IN

An impolite primer for social success • by Leslie Arnold

COME in—come in! There's plenty of room inside. It's never too crowded—because, funnily enough, a lot of people don't seem to want to join. What this organization needs is new members. Come on, climb in!

No money? No connections? No ancestors? Think nothing of it. All you need is a little self-confidence. Never, never allow yourself to feel, even when all seems blackest, that you're a hanger-on, a little brother to the rich.

Remember you're not being fair to yourself, if you waste on old friends, who are of no advantage to you, the time and the charm you could be using to make more desirable connections (New York word meaning friends). Every morning—or afternoon—when you wake up, repeat over to yourself, "I love the rich."

Only three qualifications are necessary to become a charter member of the happy throng: Ambition, Money, and Intelligence. Ambition is the indispensable shock-absorber—the steel spring that keeps your hopes bouncing back, tirelessly, under the inevitable Raised Eyebrow, even under the occasional Cut Direct. Ambition lifts deadly dinners out of the realm of boredom into the sphere of intrigue; ambition insulates you from the ennui you might otherwise feel at sitting, for the fourth time, in the fourth-row centre at an English play you didn't particularly like the first time.

As for Money—you need only enough to dress the part, live in the prescribed district, and entertain. The more you have the nicer it is, but you'll have to try just as hard anyway. One smart young couple, with perhaps one child, may spend their winters in the right part of New York, and their summers in the right part of Long Island, on eight thousand a year; another may do precisely the same thing on a million. The single man—may his tribe increase—can do nicely on four thousand. He never has to entertain (or even be particularly entertaining); he seldom has to pay for his supper. His main expense is to take out, occasionally, the beauty of the moment. The single girl can live on even less, for, while she hasn't the bachelor's allure for hostesses, the inevitable men about town give every lovely lady her turn. But the married couple must eventually return their better invitations, however frugally. They can hire a woman to cook a buffet dinner, and, with the right people together, theirs can be *the* place to be.

This is where Intelligence and Taste come in—for the smart way and the dull way cost the same. Witness the mixed green salad versus the prune and marshmallow; the good Rhine wine versus the cocoanut layer-cake; the dozen cut hyacinths versus the aspidistra. According to Webster, Intelligence is "the ability to apprehend the relationships of presented facts in such a way as to guide action towards a desired goal." In other words, even if you have to let the monthly bills slide, you must have cash on hand for the gambling debts. Pay the club dues with lordly promptness, even if it means doing the housework before lunching with a duke.

So much for the membership qualifications. At the top of the ladder upon which you are preparing to set your uninitiated foot, there are three hierarchies: the International Set, the Sporting Set, and the Conservative Set. Make your choice right now—then you can start developing the appropriate technique without fear of getting your signals crossed. Let's start with the International.

The man in the street of London, Paris, and New York knows more about this set than they do about themselves—until they have read this morning's society columns. If you have a passion for splurging and luxury, this is your milieu; the travelling expenses alone come to a small fortune. Modelled (in a nice way) on the lines of Hollywood, there is continual remarrying, which results in a delightful floating population of unattached men and women to keep things lively. But, also like Hollywood, the competition is keen and implacable; you'll have to see to it that your stock is always rising, or at least static, for the stars of yesterday are the Forgotten Faces of to-day. So keep a sharp lookout for the next party, the newest resort, the smartest photographer.

To climb into the International Set: start off at Palm Beach, lunch at the Colony every day that you are in New York, and be conspicuous—even if you have to conquer Europe and return home in triumph to do it. Look well in funny hats.

But if you look better in country tweeds or riding-clothes—and can stand the physical exertion—you are much better suited to the Sporting Set. If you can take your polo team around the world, playing matches from England to India via Meadowbrook and Del Monte, or if you have a racing stable to move from Hialeah to Santa Anita to Belmont Park, it's so much velvet. But you can also keep up with the field by displaying an avid interest in hunting the fox, shooting the bird, breeding the dog of the moment, or just watching hunt-meets from the top of a tally-ho. All this may take it out of you, but it will ensure you a marriage of much more permanence than if you had elected to become an International. You shouldn't seek publicity, but you may tolerate it in a country-squire manner.

To climb into the Sporting Set: if you can't mount a polo team or own a winning two-year-old, just *love* horses. (Not so much for their nice faces, but for (Continued on page 143)



BOURGES COLOUR PHOTOGRAPH

'THE MILLINER' BY EDOUARD MANET

This portrait, painted when the artist was forty-seven—four years before his death in 1883—is a magnificent example of Manet's later style, more impressionistic than the famous "Olympia" or "Mademoiselle Victorine as an Espada." It is in the current exhibition of this doyen of the French Impressionist painters at the Wildenstein Galleries in New York, which will last from March 18 to April 17. This is a loan exhibit of forty Manet canvases from the Louvre and from notable private collections. "The Milliner," long in the Pellerin Collection, is owned by Wildenstein and Company. A biographical and critical sketch by Frank Crowninshield is on page 116



Two at "21"—one in a beige wool suit charged with a red-and-white tussur blouse. Hattie Carnegie; I. Magnin, California. The other in a black suit bound with stripes of black patent leather. Inverted pleated skirt. Rose Amado; Martha Weathered



Spring released

Two shopping—the first in a blue wool jacket circled waspwise with white stripes. Best; Neiman-Marcus; Marshall Field. The other in a pleated black skirt, bolero, and black-and-white tie-silk blouse. From Lord and Taylor; Martha Weathered



THE STARTLING "MOTHER AND CHILD" BY ZADKINE



"PARISIAN STREET SINGER" BY JEAN OBERLÉ AT THE HARRIMAN GALLERY

WURTS



MAURICE EVANS IN ONE OF THE EVENTS OF THE SEASON: RICHARD II.

NELSON



ROGER LIVESEY



JEAN ARTHUR, IN "HISTORY IS MADE AT NIGHT"

VOGUE'S SPOT-LIGHT

THERE is, to buck you up this fortnight, Roger Livesey in the new Theatre Guild play, "Storm over Patsy," once known in London as "Tempest in a Teapot." Livesey, incidentally, was the great rake-hell of "The Country Wife," with a voice like a roughened, deep bell and a sense of acting swagger. There is—but just closing—the glowing show of New York realists at the Whitney Museum, where Sloan, Henri, Luks, Bellows, and others revealed their pre-War rebellion against sentimental painting didoes. There is the Marie Harriman exhibition of Jean Oberlé's warm street scenes, his bitter pen-and-inks (his sketches illustrated the February 15 Spot-Light).

There is "Having Wonderful Time," that whistleberry comedy of Arthur Kober's, which Marc Connelly, that erudite Pennsylvanian Irishman, with his flair for racial humours, has beaten into fun. There is the Ice Carnival, that pageant of skimming beauty, at Madison Square Garden, where the stars will be Karl Schaefer, Maribel Vinson, and Melita Brunner. (Did you know that indoor ice stuff, over the country, has grown in several years into a fifteen-million-dollar industry?) There is Brock Pemberton, the original Landon man of Broadway, who now has, as his first production of the year, "Now You've Done It," a comedy about political campaigns; and, finally, the amazing Sir Cedric Hardwicke, who has just opened in "The Amazing Dr. Clitterhouse."

Then there is Richard II., with its full balance of shining Shakespearian speeches, dropped down into the mud of a muddled drama. Maurice Evans, that astonishing virtuoso, whose face a trade paper once described as "a remarkably plastic puss," takes Richard and, by an unsheer magic, makes this production one of the top-flight events of the season. After showing New York in one year how he could play pretty Romeo, and the greenish, snivelling Dauphin in "Saint Joan," and the worn-out, liverish Napoleon in "Saint Helena," Mr. Evans now reveals every curve of Richard's pretty, petulant head, unwrinkled as a billiard-ball. He has made him so strongly weak, so the victim of his own inadequacies, that Richard of Bordeaux carries the play. It is, incidentally, fitted out with such good actors as Augustin Duncan and Ian Keith, with fresh stage directions, and with costuming that for Shakespeare is chic—the kind of fancy which puts Richard, embroidered with royal vices, in white and butter-yellow against the brilliance of a grass-green jousting tent.

Then there is Ossip Zadkine, the forty-seven-year-old Russian whose sculptures at the Brummer Galleries have fury, originality, and greatness. Nothing pretty, not a hint of Rodin, not a sign of great smooth white marble torsos. It is all simple, powerful, and, in its way, dramatic. Done mainly in concave rhythms, Zadkine's motion is always swirling. The faces sometimes are so moulded that they seem to be practically profiles, the features punched askew by the hand of a knowing genius. Working in Paris, he does portraits, Greek allegory, and just children playing ball, and it is all exciting, in the way that Despiau and Maillol and Brancusi are. His show, lasting until March 20, is one of the sculptural to-dos of the season.

Then there is "Yes, My Darling Daughter," a comedy like a yellow primrose, clean, slender, fresh, and sunny, and it would normally have had the life of a primrose. But with an acute sense of casting, Alfred de Liagre, junior, put in actors with wit enough for five plays, revolving most of his sensitivity on Lucile Watson, big, heavy, warm, and biting, and on Peggy Conklin, who is the only ingénue (there are many prettier) who can consistently take a part and lift it, like a lady weight-lifter, far over her head. Small, immature-looking, she has been praised, but not appraised enough. People always say, "Oh, she's the girl who saved 'Petticoat Fever' "; or "Didn't she pull up 'Co-respondent Unknown'?" For she has that saline life-saver quality which used to make Ruth Gordon and Helen Hayes, as ingénues, give burgeoning signs. Mark Reed, of course, as the author, gets the primrose credit.

Then there is "The Masque of Kings," giving Maxwell Anderson a chance to do another of his fine, exciting second acts; to prove that justice is vestigial in emperors; that, to stay in power, dictators must disregard the lives of their enemies, use the necks of their allies for stones; that even the most liberal minds, when given power, must revert back to the old rules for keeping power. Using Emperor Franz Joseph of Austria-Hungary and his son, Crown Prince Rudolph for his set-ups, Anderson gave the Emperor, with a political philosophy like a spreading venom, the heart of the play, made poor progressive Rudolph the butt. The romantic episode with the little Vetsera, played with charm and a gutteral resonance by Margo, is just a drop in the bucket of this play's political poetry. Dudley Digges, always a magnificent actor, is even more magnificent here in the corseted costume of the Emperor Franz Joseph.

By Allene Talmey



ARTHUR KOBER AND MARC CONNELLY



SKATING STAR: MELITA BRUNNER

VOGUE'S 3 MAN SHOW

A chiffon dress from Bonwit Teller (and I. Magnin, California) and jewels from Olga Tritt were selected by Vogue as a subject for Salvadore Dali. He felt that the flaming intensity of this dress calls for a setting representing a desolate beach, full of bewildering objects, and a trombone of gold decorated with silver spoons and glasses of peppermint, sparkling like a tremendous jewel in the foreground. He said: "The most elegant women are drawn to beaches by the vertigo of the trombones, the jewels, and by a thirst for poetry."

What is more important in a painting: its actual Subject; the mental picture of the Subject that the artist carries within him; or the Technique employed in transferring this mental picture on the canvas? The next three pages might help you to answer these much-discussed questions.

On these pages, Vogue, proceeding in a truly scientific manner, tried to eliminate the Subject and the Technique, and to present the artist's Conception in a pure and isolated form. Vogue chose the Subject for the artist—a fashion subject, of course. The subject set in motion the magic machinery of the artist's imagination. Finally, the moment arrived when the artist, with all the preliminary work and experimentation behind him, and with a fully crystallized vision of the painting in his mind, places his model, takes his brushes, and begins to paint.

At this precise moment, in Vogue's experiment, the colour camera replaced the artist. The results are three photographs—"Snap-shots in colour of a dream," as Dali puts it. In spite of the fact that the subject was imposed on the artist, and that his personal technique (his handwriting as it were) was replaced by a mechanical process of reproduction, the identity of these photo-paintings is unmistakable. They are not only typical, but, we hope, worthy of their authors:

DALI, the leader of the Surrealist school, perhaps the most-talked-about painter here and abroad. He has made two Surrealist films, published three books systematizing his philosophical conceptions, has invented the "paranoiac-critical method" of inspiration, and propagates it by painting, writing, and lecturing.

CHIRICO, whose early work influenced the Surrealist school. He is one of the most important painters of our times and is represented at the Metropolitan Museum, the Barnes Foundation, the Petit Palais in Paris, the museums of Moscow, Tokio, Berlin, Athens, Rome, Amsterdam, Florence, Boston, and Chicago.

TCHELITCHEW, the leader of the Neo-Romanticists. Besides being a painter of note, he is an inspired stage designer. He started as a constructivist, produced the ballet, "Ode," for Diaghilev, and the ballet, "Errante," in Paris, which was later triumphantly presented by the American Ballet in New York.



"I Dream about an Evening Dress," by Dali

"La Femme Antique," by de Chirico

As a starting-point for his paintings, Vogue offered to Chirico a Bergdorf Goodman classic crêpe jersey gown, with shirring through the bodice and with a dolman cape softly falling from the shoulders; a B. Manuel transformation to go with it; two coiffures by Martin from Vienna. Around this subject, Chirico has woven a net of fantasy, mixing his Surrealism and his Romanticism, sparkling with a poetic longing for the past and a sharp consciousness of the present. The dress has become a statue, its modern lines contrasting with the antique setting.





"A Room in a Sea-Shell," by Tchelitchew

For Tchelitchew, Vogue selected a gown from Jay-Thorpe, of soft blue chiffon with a belt of deep aubergine; a coiffure by J. Schaeffer. The artist visualized it in a mysterious room inside a sea-shell, full of iridescent glow; he saw a woman in three reincarnations: as she sees herself—lovely and remote in the mirror; as she hopes others see her—in a faint, veiled silhouette; and as she really is—standing there so simply. A silent man and a draped figure in the background, symbols perhaps, stress the atmosphere of wonder so characteristic of his paintings.

Ilka Chase

IN

"The Florists' Box"

A TRAGEDY

IN THREE ACTS

Gown by Henri Bendel

Jewels by Tiffany and Company

Settings by Cecil Beaton









Ina Claire

IN

"The Bandbox"

A COMEDY

IN FOUR ACTS

Hat designed by Irene Castle

Dress and Hat from Altman

Settings by Cecil Beaton







HORST

BLACK AND PINK

Paris has fallen for Romance. The object of its affection is very frequently the same pair of colours: black and a tender young pink like sweetheart roses, leagued together in some of the loveliest dresses in a decade.

Take Molyneux's dress, above: a black taffeta overdress with shepherdess lacing down to where the skirt breaks open over a pink satin slip.

Or look to the far left, to Lelong's romantic dress of palest pink mousseline, under a black silk knitted jacket alight with silver paillettes.

While, left, is Schiaparelli's stream-lined romance: pink and black, slick and sophisticated. A black crêpe dress, and a pink satin jacket bordered with shell and glass flowers (Schiaparelli's favourite fantasy) that wink with every heart-beat. Jewels from Ostertag. Serge Roche's frame. Altman has Lelong's dress; Saks-Fifth Avenue has Schiaparelli's



Left: Schiaparelli's sky-blue jacket with cardigan traits of no collar, no revers—only vast slits of buttonholes never meant to go over that family of butterfly buttons. The hat is wine; so is the wool dress. (All imported by Russeks.) First, below: Schiaparelli's fancy goes marine—to mermaid buttons on a lime-yellow suit worn with white accessories. (Suit and blouse imported by Bonwit Teller.) Second: Chanel's red jersey suit. Coarse braid binding bounds the cardigan-like jacket. The blouse and turban are knitted in stripes. (Suit: Salon Moderne, Saks-Fifth Avenue, New York and Chicago.) Third: Pale yellow tweed for Schiaparelli's jacket, with a grey-green skirt, wine flannel blouse, and fox-heads to button (Henri Bendel)



HORST



SUITS GO SOFT

That is the way of your suit this spring. A leaning towards soft, natural silhouettes; a clean break with rigorous lines. Many times, collar and revers conspicuously absent in the interests of softness. And always, somewhere, a bit of the zany to tickle your sense of humour. All these are substantiation: First: Chanel's suit—saved from seriousness by tiny white hearts printed all over navy-blue wool. More of the hearts are sewed on around the collar, wrists, and four pockets. And the lingerie blouse is white and trim and tucked. Second: No rigidity about this Chanel, for all its neatness. Of rust woollen, with pockets set between jacket seams, a panel fore and aft on the skirt. Last: Natural coloured honeycomb linen in Schiaparelli's jacket, worn over her grey linen dress with stripes. Here, the humour's in the natural straw hat out of which you can pull, by mere zipping, a vanity-case with full paraphernalia



PARIS BACKS GREY

Mainbocher's big story for day is grey: so well told in his Paris Collections we repeat it here in four versions. Above: His men's plaid suiting jacket straight to your nail tips over a plain grey dress. Rose Valois' Breton sailor

Right: Grey flannel intrigues Paris no end. Out of it, Mainbocher builds this soft-strict suit, double-breasted and stripped of all flourish at the neck to leave it looking new and young and vital. All the gloves are from Nicolet



DURST

The Grey and the Blue—Mainbocher's grey flannel top-coat, with square panels and a largess of silver buckles, separates over a navy-blue and white silk print dress. A print handkerchief spills from a high pocket. Valois' Panama hat

Below: The unerring grey of Wall Street's bigwigs for Mainbocher's flannel coat, striped in white. Three stitched pleats mark the back. With it is worn a straight grey flannel skirt, a soft navy-blue sweater. Sailor hat from Suzy





Sentimental school

"CAMILLE" jerked too many tears for us to go on believing we're a nation of impervious moderns. Somewhere, in all of our make-ups, there's a streak of sentimental schooling. The dressmakers have sensed it in the air; and, for these first evenings of spring, they are turning out dresses sentimental as lace-frilled Valentines, but with their poetry in modern verse. Nothing saccharine gets by. If these dresses have the ethereal fragility of Camille's, they have—to counteract it—violent flaming sashes, bright flowers, or birds and butterflies scattered over them. They often have flip boleros; invariably they have deep and lovely neck-lines.

For these dresses are used the materials that made the Sentimental School from the start: misty chiffons, organzas, nets, tulles, shadowy laces, and taffetas—for whispering underskirts and for long coats to rustle over the dresses. And oftentimes crêpe is used for simple sheaths with draping in the tradition of the Nile's great romanticist, or for the high-bosomed, short-waisted gowns of the Empire.

Twilight pink-mauve for the lace dress (top) and the swish of a taffeta underskirt as you waltz until curfew. Not until you whirl does the skirt spread to full beauty. Bonwit Teller; Martha Weathered

A sweeping taffeta coat, in blue deep as Mary Vetsera's intrigues, hides all but the front of the blue chiffon dress beneath it. The dress is printed with white smoke-rings. De Pinna; Neiman-Marcus

Remember Camille's devotion to white? Here (left) in finely tucked crêpe for a dress that covers its shoulders, but descends to a low V in front. A deep red and fuchsia sash for fireworks. Sada Sacks

Opposite: White again, for an important spring night. Pearl-white chiffon, given vitality by shafts of blue and pink delphinium lazily drifting down it from top to hem; Saks-Fifth Avenue, New York, Chicago


J. PAGÉS

STROKES IN PASTEL



Opposite page: Blue as hyacinths, rough-textured as a mackerel sky—a tweed jacket with scalloped pockets and a two-toned silk scarf, worn with a blue skirt. All from Jane Engel. Navy-blue felt rolled beret; Dobbs

The brighter half of this dress is a chamois coloured crêpe jacket, with a sequence of buttons up the front. Black tucked skirt. A Carolyn Modes dress from Arnold Constable. Suzy's tasseled felt from Madame Pauline

Among the reverberations from Mexico is this grey felt sombrero, "Muleteer," with a high plateau crown and bravado in the brim. Blue ribbon circles the head, pulls through the crown. Croxley hat; Lord and Taylor



NELSON



VOGUE'S FINDS OF THE FORTNIGHT

PRINT dresses are as much a part of the American way of life as Plymouth Rock. They fit in with our extremist climate—our warm springs, our humid, scorching summers, when only prints can hope to stay fresh, cool, crisp-looking. And they fit in with our activities—our continual shifting of scene between town and country, between country and town.

Indigenous to America though they are—these five finds of printed dresses authentically reflect the spirit of the Paris Openings. One of them is of plaid taffeta, and you know by now how plaid overwhelmed the Collections. Two are gaily multicoloured—need we repeat how Paris feels about audacious colour? And two are of neat geometric prints—on which all the designers set their approval. Besides that, these clothes have the virtues of all Vogue's Finds—fine fabrics, careful workmanship, utter dependability.



ALL MODELS AT MACY'S, NEW YORK. OTHER SHOPS LISTED ON PAGE 152





RAWLINGS



(First opposite) A dress of multi-coloured silk print that's an excellent backdrop for accessories, by virtue of its deep V neck-line, short sleeves, and simplicity. About $35

(Second opposite) Plaid taffeta—beloved by Paris—in a young dress with a flared skirt, short sleeves, colossal bow at the neck, and gleaming patent leather belt. About $30

(Above) One of those neat perfections to wear in town, at your desk, or on a trip. A geometrically printed silk, a tailored box-coat, and dress with a Gibson-girl piqué collar. About $35

(Top) Under that brief box-jacket—self-lined so that it hangs firmly—is a short-sleeved dress with a shoe-string tied neck. Precise figures dot the silk print. About $50

(Right) You'd buy this silk dress for its bright bouquet print alone. The additional attractions: short sleeves, a flared skirt, and a lined, fitted jacket, stitched all over. About $55

FRICTION WITH LOOFAH MITTS

ANTON BRUEHL





DEEP MASSAGE AS A CIRCULATION BUILDER

KEEP YOURSELF IN CIRCULATION

CIRCULATION is something that carries on, out of sight, out of mind, no matter how little you do about it. In a way, that's convenient, but, on the other hand, it's downright insidious. You may be blaming that sallow skin and stringy, lifeless hair on candle-burning or climate, when the real trouble is that you aren't doing enough to step up your circulation. The livelier your circulation, the better your chances for being a beauty.

Watching a Robert Taylor movie may make you feel as though your blood were coursing madly through your veins. But, actually, you'll never whip up circulation sitting around in movie theatres, or indeed sitting around very much anywhere. The best way to get your blood going the pace it should is to Bore From Without, and the various methods outlined below are all good ways of doing it. Accomplishing results will take time and effort on your part, but they're worth it.

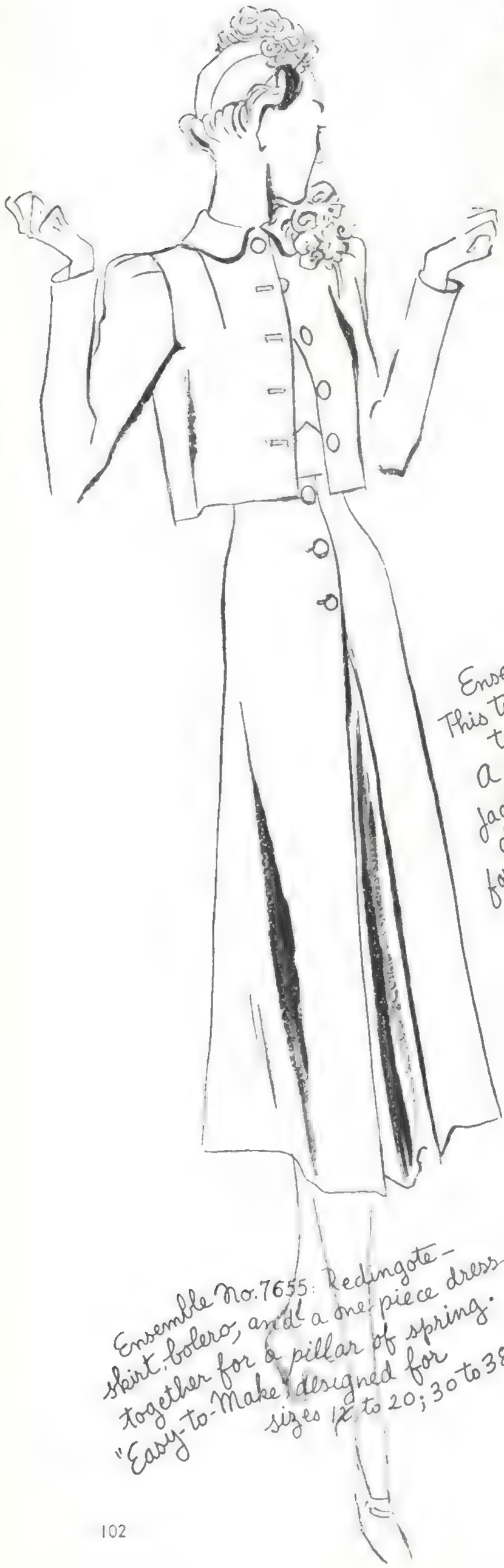
Friction is one of the best ways of driving the blood into the little cells just below the skin. Use a toilet-water or eau de Cologne or a friction lotion every time you step out of the tub, even if you only take a moment to pat it in briskly. Give yourself a good rub-down with something that has just the right degree of roughness. The lady on the opposite page is about to go to work, after her bath, with a pair of loofah mitts—loofah being a fibrous, spongy substance that's the aftermath of drying out the inside of a tropical species of cucumber. There are also straps of loofah that you can seesaw across your back and shoulders to rouse up the blood-stream.

A good bath-brush with a comfortably long handle is another means to friction. This creates a brisk flow of blood through your system and gives your skin a well-stimulated, active feeling, as well as helps to clear out the pores. Incidentally, if you concentrate the rubbing on any bumptious parts of your body, the vigorous massage will do a lot towards breaking down the fatty tissues and whittling down your contours. When you have the bath-brush in hand, work away on your elbows and the soles of your feet to slough off the roughened cuticle that is likely to accumulate in these spots.

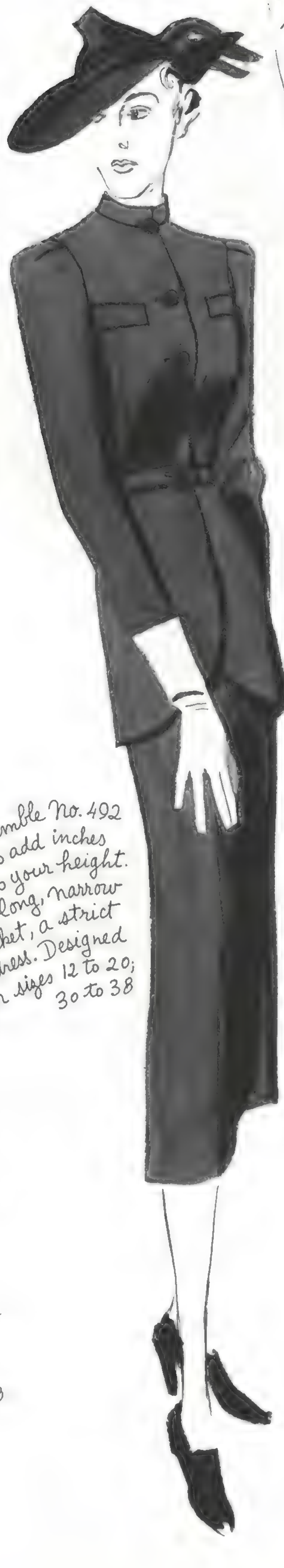
One of the most relaxing things—and, at the same time, enormously stimulating to the blood—is to take an Epsom salts bath. Into a steaming tub—as hot as you can stand it—drop a few tablespoonfuls of Epsom salts. After you have soaked about fifteen minutes, take a fistful of iodized table salt and rub your skin with it. Then, take a cold shower (or a lukewarm one if your system isn't Spartan enough for the shock of the hot and cold water). Salt is a great purifier, and, after such a bath, your skin not only feels scrupulously clean, but it glows with the healthy pink synonymous with super-circulation.

Alternate application of hot and cold water is a trick that has wrought miracles on tired and burning feet and, also, on very cold feet. Turn the shower on hot, and the tub faucet on cold, and put your feet under them alternately; or, else, sit down with two bowls of water—one very hot and one very cold—and dip your feet into first one, then the other, and you will immediately start a brisk flow of blood into the feet.

After you have done this a few times, lie down on a bed with your feet in a raised position, so that they are considerably higher than your head. Getting yourself into this position—your hips resting on one pillow and your feet on a pile of them—may seem like making a fetish of the whole business, but, (Continued on page 124)



Ensemble No. 492
This to add inches
to your height.
A long, narrow
jacket, a strict
dress. Designed
for sizes 12 to 20;
30 to 38





Ensemble No. S-3965:
Out of the jacket sleeves grow
pleats that pass for pockets
The dress is ever so simple and
young. Designed for sizes
12 to 20; 30 to 38

Ensemble No. 7655: Redingote—
shirt, bolero, and a one-piece dress
together for a pillar of spring.
"Easy-to-Make" designed for
sizes 12 to 20; 30 to 38

shaping

Frock No. 496: Ingratiating details like the skirt panels that go on into the blouse; the knotted bands that end the brief sleeves. Designed for sizes 12 to 20; 30 to 42

Frock No. S-3967— at its peak in black or navy-blue, with clear, toasted beige for the belt and vest. One-piece and designed for sizes 12 to 20; 30 to 40



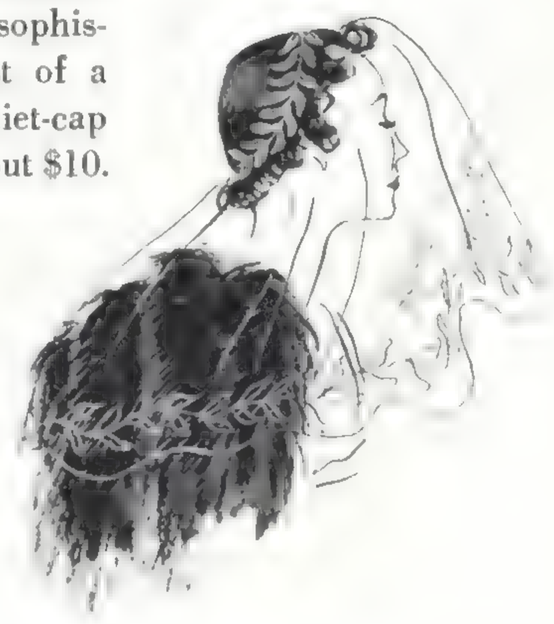
new faces in polished designs for dressmaking

Back views of these models are on page 118



SHOP-HOUND RUNS WITH THE HARE

Shop-Hound has been having a frolic with the March hare—which every now and then turns into the Easter bunny. The chase led to Saks-Fifth Avenue, where there are some new French enchantments in evening headgear. No silly doo-dads, these, but sleek, sophisticated whimsies that won't let a hair be ruffled. This mist of a black veil woven with golden filaments fits the head like a Juliet-cap and whisks off into something as insubstantial as a cobweb. About $10.



Polly's, 480 Park Avenue, is a new shop with excitement. The great flat modern stretches of pink walls are as sunny as Nassau. The clothes, you feel, have been assembled with a definite purpose. This is a good shop in which to look for thin wool ensembles—trim and casual and refreshing as the first crocus; most of them about $75. A navy-blue wool bolero suit has a lively red-and-white checked taffeta blouse. The taffeta lines the bolero and makes tidy cuffs; about $90. Softly tailored dinner-clothes are another good feature. There's everything from net to knit costumes.

Le Bas, you know, is a little shop at 47 East Fifty-Eighth Street, where you sit up at a bar and select your stockings at great leisure. As usual, each colour and each type of stocking have a name. "The Phantom" is very sheer, with a well-made foot, in one of the new blond shades—*doré*. About $1.25; and good for day or evening. Coloured Easter eggs, to put the Easter stockings in, cost about 25 cents.



Else Duree, 21 East Fifty-Seventh Street, is a young designer who makes hats with assurance. She keys them, instinctively, to clothes. Felt hats, which cost about $13 to order, catch to perfection the spirit of ineffably smart English town-and-country tweeds. Striking evidence of her originality is the "Guardsman"—a toppling crown of navy-blue bengaline with a down-turned white frill set flat against the head (about $20)—for sleek crêpe dresses.



More excitement in box-coats—blessed solution of spring's major problems. This is the black linen box-coat, staunchly cross-quilted by hand and lined in silk; about $25. It couldn't be smarter for town, and it's perfect for the country. Shop-Hound suggests it stitched and lined in beige, to wear with beige. This is one of the hand-quilted things from Kentucky that are making a big place for themselves in fashion. For country-house evenings, there's a hand-quilted, flowered-challis jacket with a flip peplum; about $30. These and countless others at the Nancy Lincoln Guild, 417 Park Avenue.



Shop-Hound has a great liking for spring furs. Supple, lightweight, casual little jackets that become as chic and indispensable a part of your wardrobe as winter furs. S. Harra, 15 West Fifty-Seventh Street, is a house that takes pride in fine furs and fine workmanship. In their spring collection, I pounced on this grey ombré lamb jacket—thin and supple as duvetine. About $225, to order. The same jacket, made of slightly heavier skins, costs about $175. And there's an evening version in white caracal that you could wear off and on all summer, when the mists are chill. (Continued on page 112)

TWO for lunch



A HORN blasts at high noon. Gravel crunches. Surprise! Two of your choicest friends. For lunch? Surely! They don't catch your pantry off guard, either.

Soup for lunch. What soup? Well, to play it safe, let's have the soup nearly everybody's partial to, Campbell's Tomato Soup—world's most often asked for. Let's make it with milk—cream of tomato.

Let 'em drop in for lunch. You're ready any time, if your pantry harbors such Campbell's reserves as—

ASPARAGUS SOUP . . . *Smooth, sublime purée of luscious asparagus, blended with fine table butter and lightly seasoned. Then a coaxy garnish of whole young asparagus tips.*

CLAM CHOWDER . . . *A sea-adventure for landlubbers. The broth and meat of plump, juicy clams, flavored with tomatoes, garnished with potato and onions, and invitingly seasoned.*

—or TEN for dinner







TEN guests, thoughtfully hand-picked and carefully blended. Table arrangements that for color and effect are a standout, if you do say it yourself. And a perfect dream of a menu. The right soup to get things started right. Mock Turtle. *Campbell's* Mock Turtle, so you can know it will be *just so.* A deep, rich beef broth, in it melting-tender morsels of meat, a dash of tomato, piquant seasonings and—a modicum of venerable sherry. A fine dish begins a gala dinner! Other fine beginnings—

CREAM OF MUSHROOM . . . *New pleasure here! More specially grown mushrooms, more double-thick cream, and new magic in the blend that puts new charm in the flavor.*

OX TAIL SOUP . . . *Rich gusto in this dexterously seasoned, simmered down broth and in the toothsome discs of meat and the fine vegetables. Fine sherry, too, adds a fillip.*

Campbell's SOUPS





DISCOVERIES IN BEAUTY



ANDERSEN

D'Orsay's "Trophée" is a provocative scent that leaves overtures of loveliness trailing delicately in the air

EASTER, in many ways, is a more satisfactory time to give presents than Christmas. For one thing, people are always as surprised as they are delighted with them, and you aren't risking your life fighting your way through crowds into a store. Also, charming inspirations are blooming in the shops.

"The lid is off" is the obvious thing to say about Lucien Lelong's Easter trick—it's a cunning, miniature Easter bonnet, bedecked with flowers—the kind you would like to have enlarged and wear in a garden. But, when the crown is lifted, you find three flacons of Lelong's popular perfumes, "Whisper," "Gardenia," and "Opening Night." It's a very amusing stunt, and makes a light-hearted, gay, Easter gesture.

Roger and Gallet's special offering makes a charming Easter gift, despite the fact that it is in the form of a special "Thrift" package. This package combines the famous Roger and Gallet talcum powder, smooth and soft, and a bottle of sachet for a price that is less than a song. There is a wide variety of scents, mostly floral, except for the "Jade" and "Sandalwood." Incidentally, you may not know that sachet, aside from being sprinkled through your lingerie drawer and put in satin pads to attach to clothes-hangers, can also be used as a dry perfume—if it is rubbed into your skin, it leaves a lovely, elusive fragrance.

Our fondness for Easter baskets probably dates back to those childhood thrillers that were filled with chocolate eggs, but, in any case, we still feel that an Easter without a basket is about as unsuccessful as a Christmas without a tree. A practically irresistible Easter basket is made by the House of Wembdon, in wicker, filled with lavender-scented preparations—soap, water-softener, sachet, and eau de Cologne. The handle of the basket is made feminine by a lavender coloured bow, as fresh and spring-like as the first crocus.

Of course, a lovely perfume always makes an ideal Easter gift, but it must be the right scent for the right person. If you've ever tried choosing a perfume by smelling several different kinds, you know how hard it is to distinguish one from another. Lanvin has a fascinating contraption that simplifies the whole business of testing. It's a small cabinet that is put up in the cosmetic departments in various stores (you see it in the photograph on page 108). The press of a button will bring forth a finely diffused cloud of any one of Madame Lanvin's six perfumes, and a trick ventilation clears the air immediately for the next scent. Even if you already know which perfume you want, you'll find perfume-testing an amusing pastime, and you can try it out at John Wanamaker in New York.

If you aren't planning on giving any presents, you may have an ardent admirer who looks as though he might come up with something tangible to celebrate Easter. In this case, be sure to mention Dorothy Couteaur's new perfumes to him. They are imported from France and come in a (Continued on page 108)

Lines... Dry Skin





ARE UNDER-SKIN FAULTS

Miss Sela Krebs: "A dry-looking skin is easy to avoid with Pond's Cold Cream."

To keep skin young looking —learn how to invigorate your UNDER SKIN

HARD to believe—but those little lines that look as if they'd been creased into your skin from the outside, actually begin *underneath!*

First, little cells, fibres and blood vessels *underneath* begin to function poorly. Then, the under tissues lose tone. They sag. That's what makes your *outside* skin fall into creases.

The same way with dull, dry skin! It's oil glands *underneath* that function faultily—and rob your outside skin of oil it needs to keep it supple, young looking.

But think!—You can invigorate those failing under tissues! You can start those oil glands functioning busily again.



Miss Eleanor Roosevelt

daughter of Mrs. Henry Latrobe Roosevelt of Washington, D.C., "A quick treatment with Pond's Cold Cream whisks away tired lines—freshens and tones my skin. I use it night and morning."

That's why you need not be discouraged when lines and skin dryness begin.

Start to rouse your underskin with Pond's "deep-skin" treatments, and soon you'll see lines smoothing out, skin getting supple, young looking again.

Every night, pat Pond's Cold Cream into your skin. Its specially processed fine oils go deep, loosen deep-lodged dirt and make-up. Wipe it all off. Now the rousing treatment —more Pond's Cold Cream briskly patted in. Feel the blood tingling! Your skin is glowing . . . softer. Feels toned already! You are waking up that underskin.

Every morning, and during the day, repeat. Your skin is smooth for powder.

Do this regularly. Soon tissues grow firm again. Lines fade out. Your skin is smooth —and supple. It looks *years younger!*

Send for **SPECIAL 9-TREATMENT TUBE** *and 3 other Pond's Beauty Aids*

POND'S, Dept. 11-CC, Clinton, Conn.
Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name_____

Street_____

City_____ State_____

Copyright, 1937, Pond's Extract Company

CAMELIA
DU MAROC
For you who appreciate the smartest of flowers



PARFUMS
CIRO
PARIS

ALSO CREATORS OF SURRENDER, REFLEXIONS AND DOUX JASMIN

DISCOVERIES IN BEAUTY



RAWLINGS

You can conduct your own perfume-testing with Lanvin's amusing new machine. (Description on page 106)

(Continued from page 106) great variety of flower scents—two of our favourites being "Narcissus" and "Iris." Dorothy Couteaur's perfumes are a distinctive complement to the invariably smart dresses in her shop at 695 Fifth Avenue.

People who have nails that crack and cuticles that split weep and wail about it, but what do they *do* about it? All too little, unfortunately, especially when you consider the remarkable correctives that are to be had. Elizabeth Arden's Nail-O-Tonik is one of those preparations that actually defy your nails to get out of condition, if you use it regularly. It is an oily tonic, and it works for the health of the nail itself, as well as the condition of the cuticle. Put it on at night after you are in bed. You can make it an automatic gesture and find yourself practically going off to sleep as you finish the last nail. And you don't have to wait until your nails go wrong to start with Nail-O-Tonik. It's a wonderful preventive, and encourages your nails to grow longer than you have seen them in years. You will find Nail-O-Tonik at every leading cosmetic counter, as well as at the Elizabeth Arden salons.

One of the most satisfactory bits of beauty equipment is a bag or kit that has everything in it just when you need it most. Primrose House makes a specialty of these affairs. Their Motor Bag, Travel Case, and Ski Pac are (Continued on page 110)



ANDERSEN

The newest set of lipstick and vanity-case from Prince Matchabelli has a striking sceptre design

CHRYSLER—
AMERICA'S ONLY CUSTOM CAR WITH A SAFETY ALL-STEEL BODY!



CHRYSLER CUSTOM IMPERIAL SEDAN

If you pay $2,000 or more for a car, be sure to ask about its safety features! If you plan to buy a car of the custom type, you'll be interested in the comments made to a Chrysler dealer by a well-known New Yorker.

"I wanted a new limousine," he said. "I thought, of course, that the more expensive cars would have all the modern features incorporated in smaller cars I had recently purchased.

"I was appalled to find that this was not the case. And the features that were left out were *safety features!*

"Some makers, for example, who offer hydraulic brakes on low and medium-priced cars, still build costly cars without this protection.

"On top of that, I went to dealer after dealer looking for a fine limousine with an all-steel body. Until I came to Chrysler, I couldn't find one. I was told, strangely enough, that steel bodies cost too much . . . that they couldn't be built for custom cars.

"I'm sure of this: I don't want my family riding around in today's traffic in a car of composite construction. The Safety *All-Steel* Body on my Chrysler Custom Imperial is worth everything in the world to me."

* * *

Perhaps you, too, are concerned about your safety and that of your family. If you are, you'll be glad to know that Chrysler puts hydraulic brakes and Safety *All-Steel* Bodies on every car it builds.

Ask your Chrysler dealer to show you all the 1937 Chryslers. If you want a large roomy limousine or sedan, you'll be interested in the Chrysler Custom Imperial . . . magnificently turned out on a wheelbase of 140 inches . . . beautifully appointed . . . powerful . . . smart . . . *safe!*

Every Chrysler dealer also displays the brilliant 1937 Plymouth.

NEW LOW DELIVERED PRICES. Time payments to fit your purse on official Commercial Credit Company plan.

☆ **CHRYSLER ROYAL** . . . 93 horsepower, 199-inch over-all length. Ten body types.

☆ **CHRYSLER IMPERIAL** . . . 110 horsepower, 204-inch over-all length. Six handsome body types.

☆ **CHRYSLER CUSTOM IMPERIAL** . . . 130 horsepower, 223-inch over-all length. Sedan and Sedan-Limousine.

☆ **CHRYSLER AIRFLOW** . . . 130 horsepower, 213-inch over-all length. Two body types.

Automatic Overdrive is standard on Chrysler Airflow and Custom Imperial. Available on all 1937 Chryslers at slight additional cost.

CHRYSLER TOPS 'EM ALL!

COPYRIGHT 1937, CHRYSLER CORPORATION



CLOTH COATS for SPRING

with Paris
in every Line . . .
and a lavish or tiny
touch of one Perfect



. . . Most women will add SCARFS to their spring suits . . . but only a fortunate few will enjoy the luxuriousness of our present collection . . . all lengths are represented and prices are surprisingly moderate.

Revillon Frères
"FINEST IN FURS FOR OVER TWO CENTURIES"
FIFTH AVENUE AT 54th. STREET

DISCOVERIES IN BEAUTY



ANDERSEN

Helena Rubinstein's inspired beauty Foursome for cruise or week-end—two creams, powder, and rouge in a single ingenious container, tied in a gay kerchief

(Continued from page 108) things that people swear by, and the newest addition to the series is the Cruise Bag, which you see in the photograph below. A fine feature of this is that there is room to tuck in a bathing-cap, cigarettes, and other vital necessities, and it still keeps its smart shape. It is of white canvas with patent leather in navy-blue, yellow, or red. You will find it at all of the better cosmetic counters.

Speaking of hands, if you are the sort of person who is never quite sure what shade of polish you want, you know the extra time that it takes for the manicurist to put on several shades and then remove them, when you finally make your choice. Peggy Sage, who is always thinking of practical little tricks, now uses in her salon manicures little celluloid thimbles to which artificial nails are attached. You just slip them on your fingers, and they look exactly like your own nails, very well-groomed. Aside from being a lot of fun to play with, these little "thimbles" are a great help in getting exactly the right shade of polish.

This process of perfecting things seems to go on ad infinitum, and now Coty has come forth with a new and greatly improved cake-rouge. The "Air-Spun" process, which is exclusively Coty's and has made their powder so remarkably fine, soft, and clinging, is now doing the same thing for their dry rouge. The rouge is sifted in a sealed chamber by cyclonic blasts of air, so that it attains an unusual fineness and softness and retains these qualities when it is on your cheek. The new rouge comes in a range of six shades to harmonize with Coty's popular "Sub-Deb" lipstick and Air-Spun powder. The Sub-Deb lipstick may be obtained in the "one-hand periscope" case that is another grand Coty idea for smartness and convenience.



The Cruise Bag, above, is the latest entrant in the Primrose House series of kits. Compact, complete, smart, it is a perfect companion for warm-weather treks

ONLY AN EXPERT

WITH A MAGNIFYING GLASS COULD DETECT

That the Color of Your Cheeks wasn't NATURAL Color, this New Way – the Rage of All France !





You make up, too, only once a day . . . yet are perfectly made up all day long!

IN PARIS women have found a new way in make-up. A cheek rouge that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning, under the familiar lights of your own dressing table, where you can see that it's on properly, evenly—and in just the right tone to bring out your best points. And it stays that way all day long. Walk, dance, go in a pool—do anything you like—yet your cheeks are divinely perfect without a further thought!

WHAT IT IS

It's an exquisite *cream rouge*, called Angelus Rouge Incarnat, that comes in subtle natural colors to blend with every complexion, eye-color and hair. Colors that bring new allure to blond, brunette or titian.



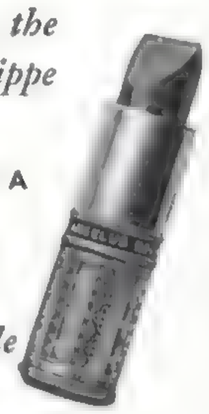
Angelus Rouge Incarnat in the little Red Box and Louis Philippe Angelus Lipstick

POPPY — PANDORA
SUN ORANGE — LIGHT
FRAMBOISE — MEDIUM

Try the Newest, Smartest Shade

CORONATION RED

that gives a subtly sophisticated tone to lips and cheeks. It speaks the language of exciting days and glamorous nights.

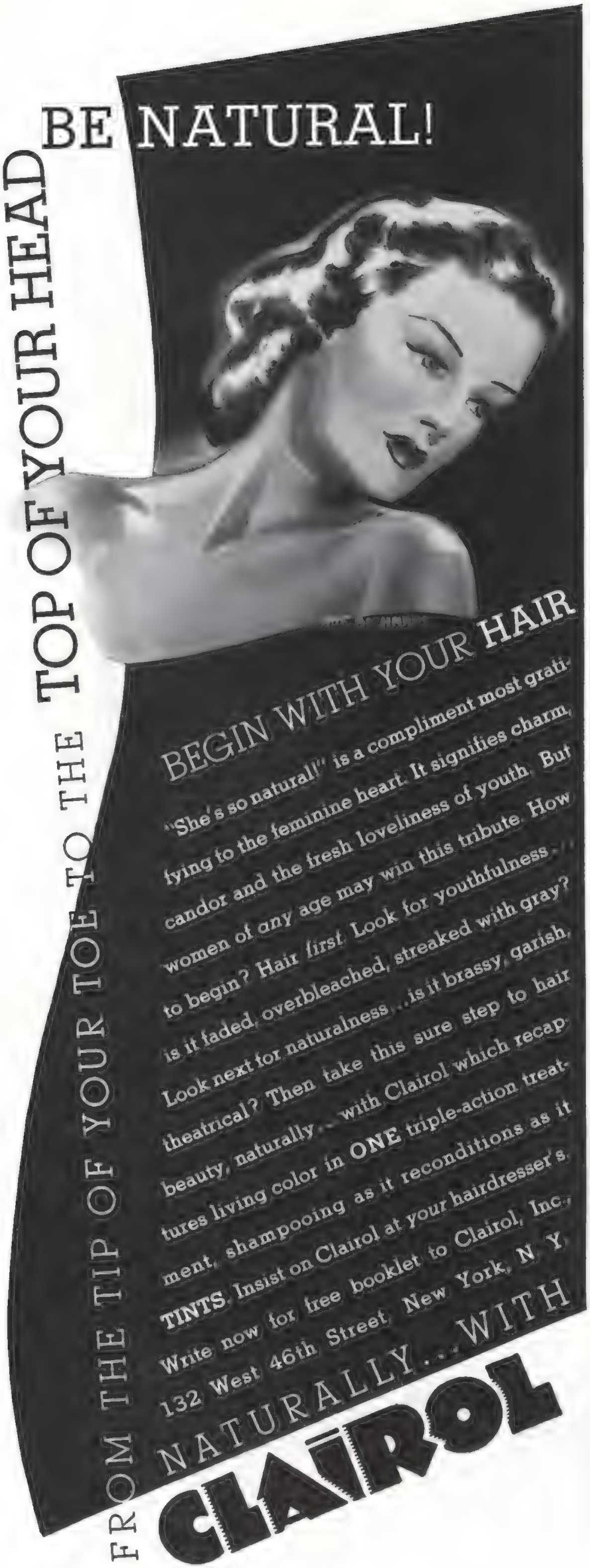


Being a *cream* rouge, it blends natural color directly *into* the skin—not merely on the surface. With this new way your make-up is so natural that only an expert with a magnifying glass could detect that you used rouge to give color to your cheeks.

THE SMART WOMAN'S CHOICE

Smart women everywhere are choosing this natural colorful make-up. Try it today. See how it gives your face a new and charming sophistication. How it brings compliments and the assuring satisfaction that you look your best.

You can use it on both your lips and cheeks, and thus gain perfect color harmony in your make-up. Or, if you prefer, you can buy the Louis Philippe Angelus Lipstick in matching colors. At all drug and department stores.



SHOP-HOUND RUNS WITH THE HARE



(Continued from page 104) For years, Shop-Hound has been intending to do something about the snap-shots that pile up and creep into crevices all over the house. But I do hate getting my paws in the paste. And now, in about ten minutes, the job is done. All because of the Foto-tainer, which has pockets into which the snap-shots seem to fly by magic. This invention comes from Mevi, 228 East Forty-Fifth Street. A loose-leaf album bound in cowhide costs about $5—the cowhide antiqued by a special method to a handsome copper shade. Like all good leather, the more you use it, the better it gets. Mr. Mevi will also make an album the size of the family Bible, with pockets to fit generations of family portraits; about $25. This is also bound in cowhide and has an extension back to regulate the number of sheets. Mr. Mevi is a genius at this sort of thing and will make anything to order that you have in mind. If you prefer the paste-pot method, you can have an album with an acetate cover. The acetate comes in brilliant red or green—very slick and modern.

This shiny black Breton sailor, with a tuft of white daisies, is one of Maretta Feeley's spirited young designs. About $25, to order. This shop, 32 East Fifty-Second Street, also does very smart and successful things for the woman—no hint of the mamma-hat about them.... The froth of white crêpe and Valenciennes lace is a hand-made French blouse from Kargère, 535 Madison Avenue.



The shop of Beatrice Meyer, 51 East Fifty-Eighth Street, is as gay and festive as spring itself. It's partly the ruffled white organdie curtains; but there's something very young and lighthearted about the clothes. Among them, there's a honey-beige twill suit, with a paler beige short-sleeved shirt. The skirt fastens with overgrown hooks and eyes. One of those things that you live in, wherever you are, and that slides right into your wardrobe without arousing any protests. About $70; also in grey.

The fish, below, leaped right out of the charm-bracelet. That's how lively these diamond charms are. Greenleaf and Crosby, sophisticated modern jewellers at 620 Fifth Avenue, have a great collection of charms that you won't find anywhere else—a polo player, a horse-and-jockey, an elephant from India, and the *Queen Mary* on the high seas.... Some have a gleam of sapphires or rubies; from about $60 to $150. The diamond-studded platinum bracelet is about $50. To add to her charm collection, or to start her on a charm career. (Continued on page 113)



RAWLINGS



NEW

Cannon Towels

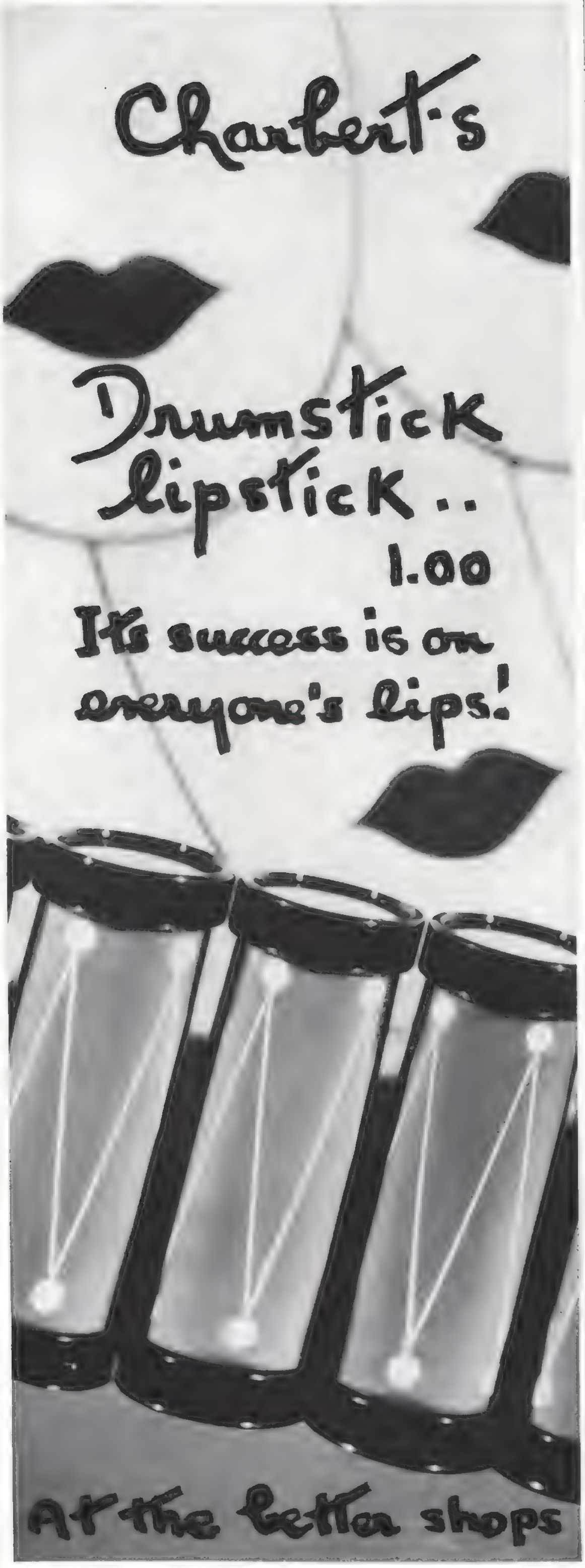
GRAY winter's icy fingers still reach and grope for you—but harmlessly. For you know you can slip through them, when you wish, and be off to your sunlit Lotus-Land (*via* a good hot bath).

Think, for a moment of thanksgiving, how modern magic brings into your home all the equatorial comforts—and more. The warm perfumed air, the soft clear bath water, in fact every needful for rest and renewal. How easy, now, to wash care away and begin again!

All this with our help, if you please. New Cannon towels have the spread of rich color, the charm of design which give wings to your flight. Rare tones of aloes and oleander, of fan coral, sea lavender and angel fish. The luxury texture of silk-soft, deep moss. And they have an almost incredible skill in polishing off the person, in restoring the spirit.

Moreover, this cruise can't cost much. All the water and soaps and scents and such cost less than little! So do the Cannon towels. Despite their glamour, they have a Thrift, a Quality, a Permanence . . . not only look smarter, but also *cost less, work better, last longer.*

For example, Cannon towels caught in flight above are priced from about 59c to $1.50. Others, always worth more, from 29c to $2. Matched bath sets, from $10 down. Help yourself! . . . Cannon Mills, Inc., New York City.



Designed by Children



To the dot were these Whatsit Fabrics for children copied from designs sent in by children. You can see the workings of the child mind in the original designs accompanying two of the fabrics below. The catfish print is used for the piqué dresses sketched. Bloomingdale has all of these fabrics; by the yard, and made up into girls' dresses







"Good-bye Bad Lands...the Lincoln-Zephyr was too much for you!"



Wheels are wings on this new kind of car! Like an air transport hugging the land, the Lincoln-Zephyr glides across the countryside . . . giving a fresh idea of how a car should perform, rolling up fresh records of economy.

This is the car, Lincoln-built, in which a Louisiana owner drove 12,000 miles across country through ice, snow, flood and windstorm to average 17 miles per gallon. (Consistently, owners report 14 to 18 miles to the gallon of gasoline.)

This is the car with an engine of 12 cylinders in V-formation . . . with a new, rigid, steel, one-piece body and frame . . . with the advanced features that set new standards of comfort, safety, roadability. *This is the only car of its kind!*

Arrange, through the nearest dealer, to drive the Lincoln-Zephyr. Prepare for a new thrill at the wheel. For this new car brings back the old desire to travel . . . to see the land and the people, to look again upon far and lovely places.

The Lincoln-Zephyr is priced well below its specifications! Convenient terms can be arranged through Authorized Universal Credit Company Finance Plans. *Lincoln Motor Company, builders of Lincoln and Lincoln-Zephyr motor cars.*

L I N C O L N - Z E P H Y R V • 1 2

THIS YEAR, MORE THAN EVER, PRICED WELL BELOW ITS SPECIFICATIONS

My compliments on your very good taste, sir



for the good things smoking can give you

Chesterfield

Wins

Copyright 1937, Liggett & Myers Tobacco Co.

SHOP-HOUND RUNS WITH THE HARE



(Continued from page 112) A visit to Baring of Paris, Ltd., 745 Fifth Avenue, is almost as good as a trip to Paris. It's as though all the most engaging accessories had been culled from the little shops on the rue Saint-Honoré and deposited here. First of all, the scarfs. Sheer woollen scarfs, light as cobwebs and hand-painted: Long and narrow, to twist as turbans on the head, these scarfs cost about $8.50. The gleaming Paisley satin square (photographed) is enormous, and costs about $8. Then the costume jewellery.... White-metal cuff bracelets (photographed) weigh not more than an ounce, and cost about $10 each. The shorter the sleeve, the more important the bracelet, by the way. There's a collection of gold metal clips and bracelets, set with huge, transparent, unbreakable composition stones in flower effects—very dramatic.



Every now and then Shop-Hound dashes into Martha West, 444 Madison Avenue, and comes out convinced that one could practically build a wardrobe around her knitted things. They are of such variety and extent. Much to the point, these first spring days, is this two-piece light-weight wool knit dress. The top has a brief pleated peplum and a checked pattern, rather dark in effect: red, white, and blue; green, white, and black; or green, white, and brown. In the same order, the waffle-weave skirt is navy-blue, black, or brown. About $45; and the jacket has bouclé next to the skin, which is a thoughtful touch. Two-piece Angora Knits, with Norfolk-type jackets, cost about $30. And there's a light-blue *ombré* loop-twist knit, in two pieces, with Schiaparelli-red enamel hooks; about $40.

It's many a year since any one has been able to indulge in the luxurious gesture of pulling on long gloves in the daytime. But here they are, thanks to short sleeves, and they wrinkle from wrist to elbow. The Edelweiss glove is doeskin, soft and supple, twelve-button length, and one of those gloves without a stitch to its back. About $10 at Lord and Taylor; and there's a doeskin bag, to match or contrast, about $15. In beige, white, or dark colours. Also in deep pastels for the evening—these colours are delicious: violet, jade, coral, chartreuse...as an accent to solid colours, or for flower prints. (Continued on page 114)



RAWLINGS





JANE ENGEL
MADISON AVENUE AT SEVENTY-NINTH
NEW YORK CITY

Sheer navy or black crêpe with white piqué in contrast, 19.95

at Jane Engel and

Adem, Inc. 111 Newbury Street, Boston, Mass.
Frances Nichols 1316 Chicago Avenue, Evanston, Ill.
The Charlotte Parker 1709 H Street, N.W., Washington, D. C.
Dorothy Woodward 2460 Fairmount Blvd., Cleveland, Ohio
Chez Nous 122 East Delaware, Chicago, Ill.



GO ANYWHERE
UNCHALLENGED!

...in your **KENWOOD TWEEDS**

Yes, even in London, where tweeds reign supreme, these American-woven aristocrats will be distinguished. Superb in their soft sturdiness, rich in color depth, and faultlessly tailored, suits and coats by KENWOOD belong in the wardrobes of the fashion wise—for sports, for town, for travel.

KENWOOD WOOL PRODUCTS

CORONATION CANDIDATE

Finger-tip Swaggerer, bias plaid Skirt, and bright Westminster Vest—a KENWOOD original of course, all for . . **$49.95**

Lord & Taylor
New York

KENWOOD WOOLENS, INC., Chicago • ROOS BROTHERS, San Francisco
and other selected stores throughout the country

SHOP-HOUND RUNS WITH THE HARE



(Continued from page 113) Shop-Hound remembers the man with this clock at Abercrombie and Fitch. Its leather frame is hung in a shining brass stirrup; about $20. An up-to-the-minute timepiece for a man's desk. For about $30, there are similar clocks slung from real Mongolian stirrups. These are of iron, and as old as Kublai Khan.

A flower coloured kasha box-coat or reefer might make a very nice informal summer evening wrap. You could wear it with softly tailored dinner-clothes. (You could wear it with a lot of things.) Henry Stevenson, tailor, will make you one for about $85. His box-coats of English suède, in deep, glowing colours, cost about $100. Without losing any of the sterling qualities associated with good classic tailoring, Mr. Stevenson's suits reflect the current mode. Custom-made suits, from Chanel, O'Rossen, and Schiaparelli models, cost about $85 and have charm.

Nothing more vernal have I seen than these imported flowered bed sets. Léron, 745 Fifth Avenue, has them. The prints are in fresh, vivid colours, hand-blocked on white or pastel grounds. About $30 for a set of sheet and pillow-case, single-bed size. Monogramming extra.



Decorations, Ltd., 1028 Second Avenue (just above Fifty-Fourth Street), is a shop New York has been waiting for. Here is all the excitement of antique-hunting—including the lure of bargains—with the work of having the bargains put in order done for you. Mrs. Nada Patcevitch and Mr. Elliot Clarke, in partnership, collect, with exceptional discrimination and taste, good solid pieces—of any vintage—and, by ingenious remodelling and refinishing, they endow them with great beauty and sophistication. But the prices stay low. A piece that looks like $500, and as though it had come out of a palace, is probably $50. They also specialize in plaster lamps and mirrors and other plaster decorations, which are now so much the rage in Europe.

Proving that modern decoration can have its romantic moments—this candelabrum and flower bowl for a spring dinner-table set for two. It was designed by the Austrian artist, Karl Hagenauer, and is imported by Rena Rosenthal, 485 Madison Avenue. Of lacquered brass and white enamel; about $28. The handful of flowers is from Irene Hayes, 273 Park Avenue.



RAWLINGS



Elizabeth Arden

PRESENTS

Gifts for Easter



COMPACT AND LIPSTICK SET. A new and conventional engine-turned design, in an attractive gift box. The lipstick is conveniently automatic . . . Set, with single compact, $6.00; with double, $6.50



EASTER EGG. Charming to look at . . . and a joy to possess. The egg is hand-painted in unique design, and it contains two June Geranium Bathodomes for a fragrant Easter greeting $5.00

(below) LOOKING GLASS LIPSTICK*. The mirror flips up in the cover when you pull out the stick. In two gestures you have the mirror in hand and the lipstick on your lips. Single—gold plated, $1.50; jeweled, $2.50. Double—Night and Day, $10.00.





COMPLETE SEQUENCE IN BLUE GRASS. An Easter Gift with a fragrance that is inexpressibly lovely. In Blue Grass Elizabeth Arden has caught and imprisoned the spirit of rolling Kentucky landscapes, the fresh scent of new mown hay, the charm of distant horizons. Blue Grass Perfume comes in a selection of sizes from a large and luxurious eight and one half ounce bottle to a small flacon. A complete sequence is illustrated above.

Blue Grass Perfume	$3.75 to $60.00
Blue Grass Toilet Water . . .	$4.50 and $10.00
Blue Grass Eau de Cologne Infusion	$3.50 and $8.00
Blue Grass Dusting Powder	$3.00
Blue Grass Concentrated Bath Salts . . .	$5.00
Blue Grass Hand Soap, Box of three cakes	$2.50
Blue Grass Cameo Powder . .	$2.50 and $4.00

(right) TWIN PERFUME SET. Two intriguing fragrances for two different moods . . . subtle and sophisticated Blue Grass, and rare and precious For Her. The set $7.50

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK CITY

(*Pat. Applied For)

©1937 EA



TEMPLE OF PERFUMES . . . A subtle hint that you worship at her shrine. Dram-size bottles of four inimitable Elizabeth Arden fragrances: La Joie, Blue Grass, Gardenia, L'Amour $5.00



BLUE GRASS CALLA LILY GIFT BOX. Crystal bottle of Blue Grass Perfume in an exquisite white velvet Calla lily, $5.00. (There are also single dram-size bottles of Blue Grass, La Joie, For Her, and L'Amour d'Elizabeth . . . $1.25. And in Night and Day . . . $1.50)

(below) EASTER HAND-O-TONIK BOX. The Hand-O-Tonik insures white, smooth, unroughened hands. The June Geranium Bathodome and Velva Bath Mit will lather in hard or salt water . . . Complete set, $2.75





Here are electric clocks that are lasting—that won't wear out in a year or two or grow noisy. They are sensibly priced, styled by the foremost designers, and made to the Seth Thomas standard of quality. Ideal for gifts—to yourself or someone you like. See these and other self-starting electric and eight-day key-wound clocks now displayed at leading jewelry and department stores. Seth Thomas, Division General Time Instruments Corporation, Thomaston, Conn.

EDOUARD MANET AND "THE MILLINER"

(The colour reproduction is on page 77 of this issue)

By Frank Crowninshield

IN Paris in 1907—twenty-five years after Manet's death—Georges Clemenceau signed the official order admitting the artist's famous "Olympia" to the Louvre. It will be explained, a little later in this note, that it was chiefly because of that canvas—for fifty years the most widely discussed of modern paintings—that Manet was so long debarred from the salons of Paris.

It is true that, among the best critics and the most enlightened connoisseurs of his day, Manet was recognized as the true originator of Impressionism—and the principal exponent in that school of painting. It is true, too, that the movement included such indubitable masters as Degas, Renoir, Monet, Lautrec, Pissarro, and Forain, but the public at large, and such of the official custodians of French art as had seen his "Olympia," remained solidly ranked against him. For fifteen years, no government support was to be his; no salon was to be open to him. The critics of the French press continued to deride and attack him, despite the fact that he had evolved a style of painting which was wholly his own and which was to revolutionize the canons of modern painting. (Zola even lost his position as critic of *L'Événement* because he dared to pronounce Manet a genius of the first order.)

THE INDOMITABLE MANET

But Manet, not at all daunted and virtually single-handed, continued to fight the so-called "salon" painters of France. Finally, with the help of Degas and some of his Impressionist friends, he planned and instituted another and independent salon known—a little derisively—as the Salon of the Refused. It was as a result of that exhibition that the so-called French Modernists were eventually to spring: Cézanne on the one side; on the other, Gauguin and Van Gogh; and, in the middle, the movement headed by Seurat.

To-day, a little more than fifty years after his death, Manet's canvases are among the most highly prized pictures in the Louvre, in the National Gallery in London, and in the state museums of Belgium, Denmark, Russia, Sweden, Australia, Brazil, Norway, the Argentine, Hungary, and the United States.

Like Degas (one of whose pastels was reproduced in the March 1 issue of this magazine), Manet liked best to paint gay, familiar, and unconventional subjects. He was not a Romantic, like Courbet, Delacroix, or Daumier. The grand, the classical, and the imposing in art seemed to hold no lure for him at all. He liked best to record his impressions of such familiar scenes as tennis games, race-courses, a match at croquet, a man on a bicycle, boating parties on the river, scenes in cafés, a street singer, or a group of people at a bar. In depicting such scenes, his sensibility was so great and his æsthetic enjoyment so compelling, that he is still able to communicate his delight to those of us who see his canvases.

Manet was born in 1832 and died in 1883, four years after he had painted "The Milliner," the portrait reproduced on page 77 of this magazine. During the first thirteen years of his career, he sold only three canvases, but, at a moment when despair seemed finally to be overtaking him, Monsieur Durand-Ruel, the Parisian picture dealer, became so impressed by the freshness, sincerity, and gaiety of his canvases that he bought twenty-two of them for the sum of thirty-five thousand francs or a little more than $300 each.

MANET IN AMERICA

One of those pictures was the famous "Mademoiselle Victorine as an Espada," now in the Metropolitan Museum, an institution which, happily for America, now houses nine of his paintings—six of them in its Havemeyer Collection. The "Victorine," at the Metropolitan, is a portrait of an attractive young model whose name was Mademoiselle Meurend. She is shown in a Spanish bull-ring, dressed in the costume of a matador.

It was this same Mademoiselle Meurend, who was (however unknowingly) responsible for the high disfavour in which Manet was held during the best fifteen years of his career. For it was she who, in 1865, posed for the ill-fated "Olympia," a canvas that revealed, to a somewhat bewildered French bourgeoisie, a beautiful young red-haired model, provocatively posed on a bed, with a female Negro servant holding a bouquet of flowers and, at the young model's feet, a black cat with yellow eyes and an arched back. To make the painter's offence more flagrant, the girl wore nothing but a thin black ribbon around her neck and a flaming bow in her hair.

Before that time the great nudes of the world—those of the French, Dutch, and Italian masters—had been, purposely or unconsciously, idealized into nymphs, goddesses, or heroines of story and fable. They had always been conceived as creatures of another epoch or figures inhabiting a somewhat etherealized world. But here was a portrait, shocking not only because of its effrontery, but because of the precision of its representational quality. The excitement and resentment created by this painting are difficult, at this late time, to understand. But the commotion caused by it was so great that Zola made it an important episode in his novel "*L'Œuvre*," in which we see Victorine in the character of Christine, and Manet in that of Claude Lantier—though the novelist has obviously injected a touch of Cézanne into his character portrait of Manet.

Later on, Manet added further to his public disrepute by another picture of his, "The Breakfast on the Grass," a lyrical and captivating canvas (painted a little in the manner of Giorgione) in which a nude model is shown seated on the grass and sharing a luncheon with two men, who are fully and correctly clothed. This much-discussed canvas is now in the Courtauld Collection in (Continued on page 118)



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EDOUARD MANET AND "THE MILLINER"

(Continued from page 116) London. Edouard Manet was a man of great cultivation and charm. He interested himself in all the arts and knew everybody of importance in the Paris of his day—Clemenceau, George Moore, Courbet, Mallarmé, Constantin Guys, Whistler, Degas, Gautier, Zola, Fantin-Latour, Mary Cassatt, Eva Gonzales, and Berthe Morisot, the gifted French painter, whom he painted so well and admired so much, and here—quite parenthetically—it may be explained that his letters to Berthe Morisot and Mademoiselle Lemonnier were almost invariably decorated by little water-colour sketches, half gay, half amorous, half quizzical—flowers, fruits, bathing-girls, cats, a portrait or two, and, here and there, a diminutive landscape. These letters, which were recently published in France in a limited edition with coloured reproductions, afford us an intimate and delightful glimpse of the artist's sensibility and wit.

Manet, like his friend, Degas, was a great master of pastel and an etcher and lithographer of the very first order.

Before his death, in 1883, the recognition of his genius became so general in France that, a year before his death, he was, at long last, awarded the Cross of the Legion of Honour.

It is interesting to remember that it was really John Sargent, the American painter, who first suggested and instigated the raising of a fund of twenty thousand francs ($4,000) with which to purchase the much-discredited "Olympia" and present it to the Luxembourg, where it remained, for many years, unnoticed in the cellars of that government institution. But "Victorine," by slow stages, made her way to the principal *salle* of the Luxembourg, where she remained until 1907, when, as a result of Clemenceau's order, she was finally and fittingly installed in the Louvre.

The Manets from American picture collections to be seen in the coming exhibition, at the Wildenstein Galleries, will include William Church Osborn's "Guitar Player"; Carroll Tyson's "*Le Bon Bock*"; Mr. Lewisohn's "Soap Bubbles"; and "The Kearsarge and Alabama" from the Johnson Collection in Philadelphia. The Louvre and other museums in Europe are also sending Manets from their collections.

DESIGNS FOR DRESSMAKING



Buttoned bolero—lengthened jacket: turn back to page 102 and take your choice. And that redingote-skirt is something to note, too. Designed for sizes: 7655 and 492, in 12 to 20, 30 to 38







Young and ingratiating are these new frocks, shown again on pages 102 and 103. Designed for sizes: S-3965, in 12 to 20, 30 to 38; S-3967, in 12 to 20, 30 to 40; and 496, in 12 to 20, 30 to 42

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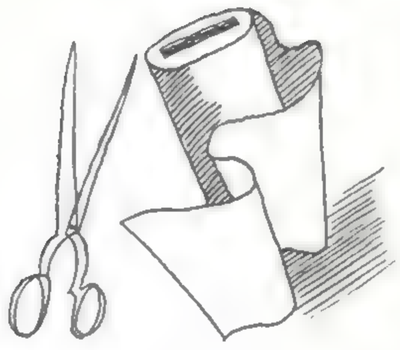
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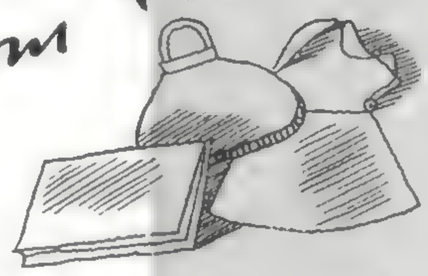


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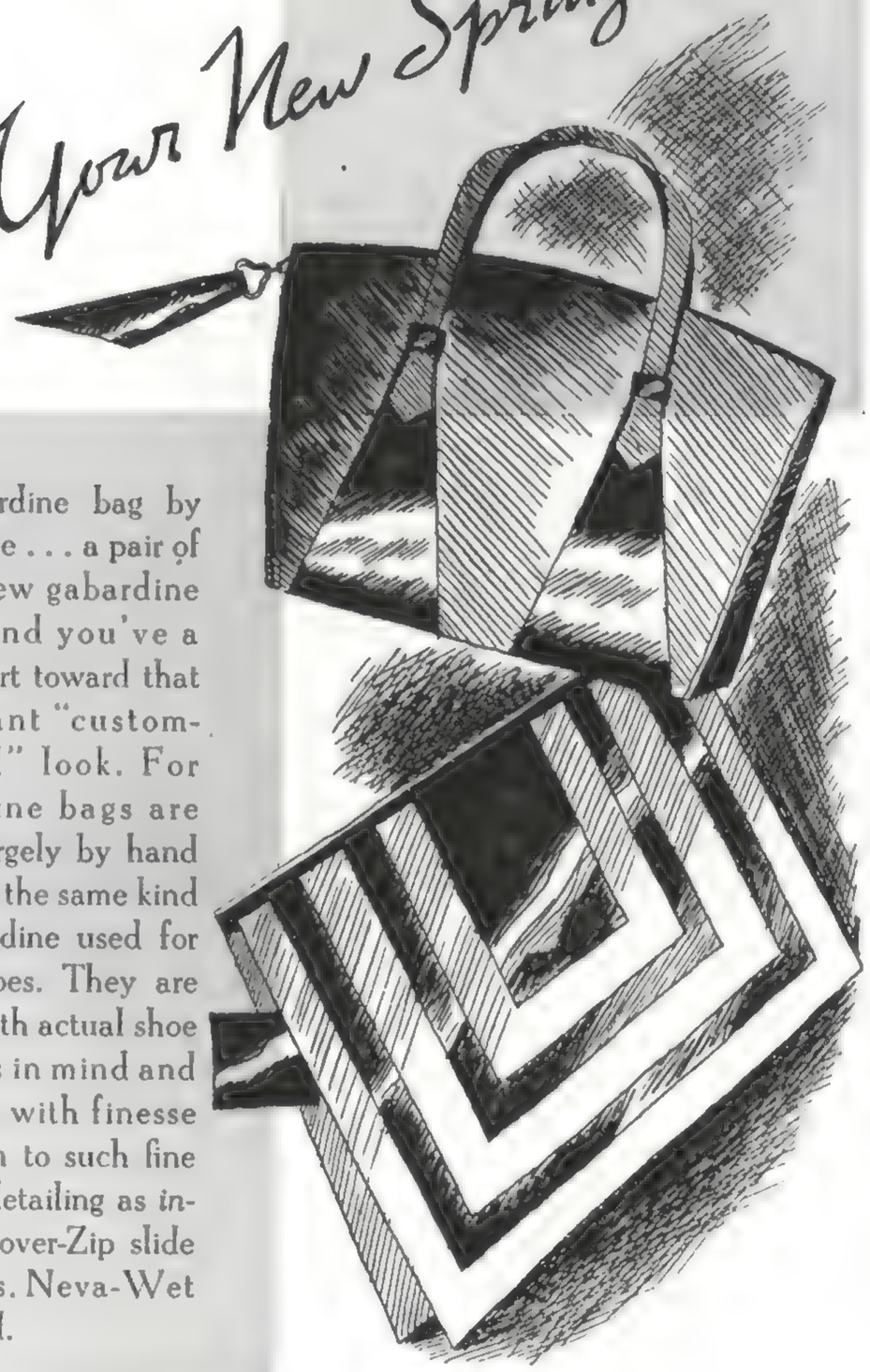
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NYHOLM

Early morning breakfast and bedside nightcap! The large tray has its perfect equipment for your morning tea and toast. The miniature decanter holds the before-bed drink. Both from Alice Marks

NEXT time you're on one of those crack trains and have a cocktail that you find particularly well-mixed, ask the steward if it's a Heublein. Usually it is, and you can settle back and order another, knowing that you are getting something fine.

These Heublein Club Cocktails have been going on for years and were classics before Prohibition days. The reason we bring them up now is that there is a brand-new one in the family —a rum cocktail. It has always been our theory that the average host doesn't develop the art of turning out a particularly good rum cocktail, and that is one reason that this prepared variety is especially welcome. Another is that fine, imported rum is the base for this mixture. A bottle of these cocktails provides seventeen generous glasses. The cocktails should be shaken vigorously with plenty of ice, until they are well frappéed.

The rum variety is only one of the nine Heublein mixed cocktails that you can get at your liquor store. And, despite all the counsel that we have published on this subject, we feel that few ladies are really experts in the art of mixing, and that these ready-to-serve cocktails answer a pressing need. As a matter of fact, gentlemen who once acquire the Heublein habit seem to depend upon them even when there is no emergency occasion. An added virtue of the prepared cocktails is that, once you have opened the bottle and used part of it, you can put the rest back in the ice-box, ready for the next festive occasion.

If you haven't had a ski-ball, it is something worth looking into. And, if skiing weather has just reached your part of the country, get yourself some ski-ball glasses and try the concoction the next time weary skiers come in, demanding something blazing hot to drink. The drink itself is made of strong, hot tea, to which are added lemon, cloves, and a cinnamon stick for a muddler. To which, also, you can add a generous jigger of rum or brandy, as you desire. One of the nicest things about the ski-ball is the glass that is especially made for it, of heat-resistant glass. These glasses are really sturdy glass mugs, very new and attractive-looking, and, when you don't have ski-balls in them, you can fill them with flowers and put them around on occasional tables. You can find the ski-ball glasses at Ovington's and in the bar department at Saks-Fifth Avenue.

Tea in itself is such a gracious and stimulating beverage that we wish it were a law in America that every one should stop at half-past four and have a cup of tea and a slice of bread and butter—thin bread and butter with the crust on. Another item we would consider including in this edict is an almond-cake we just discovered at Park and Tilford. It tastes as though it were made of ground almonds, has the right medium degree of sweetness for a tea-cake, and is delicious when it is toasted. It is the kind of cake you can keep for weeks and is perfect for the emergency shelf. Ask for this Town Cake in tins at Park and Tilford.

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SOME like it LOW

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KEEP YOURSELF IN CIRCULATION



PERVASIVE HEAT INCREASES YOUR CIRCULATION

(Continued from page 101) really, it is utilizing the principle of gravity and the easiest way of stimulating the blood in your face. Lying in this position, bend one leg so that you can grasp the foot in both hands. Then press four fingers of each hand on the ball of your foot. Slide your fingers down to your heel and then up the back of your leg, half-way to your knee. Do this several times with each foot, always massaging toward your heart.

You'll probably feel and look pretty silly—like a baby just learning to play with its feet—but it's all for an excellent cause. Then, with your ankle still in a raised position, twist your foot in a circular motion ten times to the right, and then to the left. Besides having an active effect on the stimulation, this exercise, if done consistently, will do much toward trimming down large ankles.

There are all sorts of things that you've probably been doing all along just for fun, without even knowing the stimulating effect they have. For instance, the reason you walk with more of a spring and feel better generally after a good massage is that your circulation has been stimulated to a brisker flow. Or a few minutes under an infra-red or ultra-violet lamp can do wonders for a sluggish blood-stream. A delicious, sparkling foam bath (reproduced by one of those amazing effervescent powders) will give you a rare tingling sensation and bring the blood surging to the surface of the skin.

None of these tips requires a great deal of extra time and trouble. Most of them are merely incidental to your regular bathing routine. Choose one or two of the treatments which are easiest for you and practise them consistently. Concentrate on the parts of your body that need stimulation the most. If you are on your feet most of the day, give yourself the foot treatment religiously. But, in any event, don't just wash your hands of the whole matter and turn it all over to Nature—keep yourself in circulation!

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ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

The name and address must be legibly written or printed at the beginning or the end of every letter.

Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

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GARDEN IN A GLADE

[Editor's Note: Constance Spry, who is the author of this woodland idyll, does flower arrangement for half of London. While her article is specifically dedicated to the English countryside, it is, in almost every instance, applicable to this country.]

IN a garden I once had, there was a small piece of woodland bordered by a stream. It was not really so much a stream as a ditch, but I did not mind that very much, for it served its purpose. That little wood gave me more pleasure than all the rest of the garden put together. It is a question of light—something to do with the quality of tree-filtered light—and the strong contrasts of sun and deep shade that give that special beauty to flowers growing in a wood. A drift of blue poppies in a little clearing, a vista of foxgloves in an alley of trees, a patch of moss, damask-patterned with snowdrops, give me pleasure different from the more robust joy of the rest of the garden.

It may be due to some unrealized childish vision of beauty, for I remember my father promising that one day, if I were good, he would take me to see the lilies-of-the-valley growing in the Derbyshire woods. I still have not seen such beauty, for the chance never came while I was young enough to be rewarded for virtue, and now I doubt if it still exists.

I have now, alas, no little wood; the nearest approach to it is a corner with a dozen or so lime-trees, but, even under these, I hope to recapture some of that special pleasure. The planting of glades and real woodland is one of the most interesting of all garden undertakings, and, to those who are able to do this, I recommend Mr. Percy Cane's book, *Garden Design of To-Day*.

One may have, given the smallest of woods, a great deal of beauty for comparatively small expenditure and with not too much garden labour—indeed, there is a virtue in the limit of space, for, instead of using plants generally recommended for naturalizing in quantity, one may have fewer plants of outstanding varieties.

Very early in the year, we have winter aconites (*eranthis hyemalis*). Early in February, their yellow flowers cover the ground under trees where few other plants are happy, and, after the flowers are over, their bright green clothes the ground. *Eranthis cilicica* has finer flowers than the old winter aconite, and I am told that *eranthis tubergeni* is finer still—it is a cross between *eranthis hyemalis* and *eranthis cilicica*, and the flowers are large, as much as two inches across, and sweet-scented. I like to plant these flowers in wide rings round the base of trees.

Snowdrops are loveliest, I think, patterned in moss. The finest of all the singles is *byzantinus;* it has snow-white globular bells, beautifully marked with green, and long, strong stems. I would rather have a small clump of these than larger clumps of flowers of thinner substance. A little later than *byzantinus* comes the grand variety *elwesii*. Some authorities advise that, in naturalizing this snowdrop, it should be planted in unmanured ground and, if possible, on stony slopes.

The *leucojum*, or spring snowflake (so like a snowdrop), may be planted in colonies, as may scillas, chionodoxas, and muscari. *Scilla sibirica atro coerulea* is deeper coloured than the ordinary *scilla sibirica*, and *chionodoxas naburn blue* and *sardensis* are both fine varieties.

The hardy cyclamens are lovely things to grow under trees; they make vivid patches of colour, and the leaves are beautiful. *Cyclamen courm* flowers in February and March, *cyclamen neapolitanum* has exquisitely marbled foliage, as also has *cyclamen repandum*, which is the last to bloom, in April and May. Hardy cyclamens are most useful, too, for cutting, the flowers last well in water and have so much character that they give point to a mixed group of small spring flowers. Scillas, muscari, purple anemones, and cyclamen are good arranged together in a simple shallow basket, and, if possible, I would add a few flowers of *gentiana acaulis*.

I love wild daffodils so much that I should like to plant them in meadow and wood, (Continued on page 128)



"Cruise-Voyage"

to—*or from*—CALIFORNIA

via Havana, the Panama Canal and MEXICO

s. s. CALIFORNIA, s. s. PENNSYLVANIA and s. s. VIRGINIA—the "Big 3," largest ships in coast-to-coast service—now add a call at scenic ACAPULCO, on MEXICO'S West Coast. Sailing schedules remain the same—the famous "Sunshine Fortnight."



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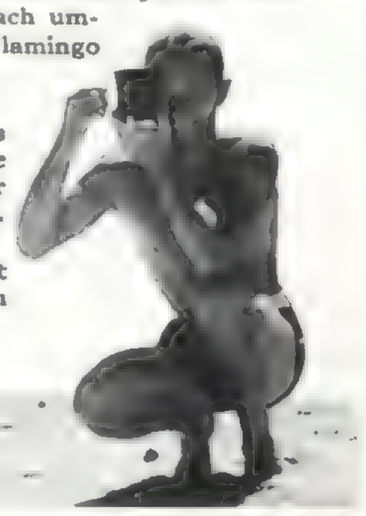
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— every third woman does!

Enquiries among hundreds of women brought out the *astounding* fact that under-arm moisture had spoiled garments for 1 out of every 3!

For lack of a pair of Kleinert's Dress Shields or a Bra-form every one of them threw away the price of her dress! *Nothing* you can do to the *armpit* is so *safe*, so *sure to protect your dress* as a pair of Kleinert's Dress Shields in the dress itself!

For busy women, the ideal way to wear dress shields is in Bra-forms. These smart uplift bras are made to "do things" for every type of figure and are equipped with Kleinert's shields guaranteed to protect your dress not only from moisture but friction and too-strong under-arm cosmetics as well. They wash easily, like any bra—may be worn with *any* dress.

Your favorite Notion Counter is showing Bra-forms in many styles from a dollar up—a tiny fraction of the cost of the dresses they save—and two or three will see you through a whole season.



Blue-label BOILABLE Shields are lighter *than ever—35¢ or 3 for a dollar in Notion Departments everywhere.*

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Bra-form, illustrated above, of fine batiste, $1.25

TORONTO, CANADA . . . 485 FIFTH AVE., NEW YORK, N. Y. . . . LONDON, ENGLAND

GARDEN IN A GLADE

(Continued from page 126) and my inclination always is to choose them rather than the grander cultivated kinds—though, of these, I find the minor *narcissi* fascinating.

Bulbocodium, the yellow hoop petticoat, flowers in February; *citrinus* has pale citron-yellow flowers; *cyclamineus*, *nanus*, and *triandus albus*, or angels' tears, are three treasures.

Fritillaries, both white and purple, are lovely and not very often grown in quantities. I find that they do better if planted fairly deeply.

Dog's-tooth violets (*erythromium*) are particularly suitable for woodland planting. In their native country, they carpet the woods, and both their leaves and flowers are lovely.

Anemone fulgens, the scarlet windflower, makes a brilliant showing. *Anemone nemorosa* is the true wood-anemone.

Under my few trees, I am planting bluebells—not the blue ones, for, in the small space I have, they would be an anticlimax after the blue-carpeted woods all around me, but the rosy mauve ones, listed as *scilla nutans rosea*, and the white.

The yellow leopard's-bane, doronicum, is usually grown in the herbaceous border—but I really do not like it there. I find its yellow, marguerite-like flowers rather coarse in texture and strong in colour—but in the wood, among bluebells, it is a very different flower, of cooler yellow, taller growth. In fact, it is a flower that improves with delicacy.

In May and June, there will be two kinds of allium—*allium moly*, with heads of yellow flowers, and *allium neapolitanum*, with starry white flowers. The stems of this allium take very graceful shapes when the flowers are cut and put in water. Many people fear to use them because of their garlic-like smell, but I find that, when once they are safely in water and remain untouched, there is no further trouble from this source, and they remain beautiful for many days.

Another starry flower is *ornithogalum umbellatum*, the star-of-Bethlehem. *Ornithogalum nutans* has silvery grey flowers with green backs to the petals, and *ornithogalum pyramidale* has two-foot spikes of snow-white flowers in June.

When summer comes, there are new beauties for the wood. Blue poppies, *meconopsis baleyii* and *wallichii*, *liliums regale* and *auratum*—I was on the point of saying *gigantum*, also, but remembered, with sorrow, that, for my part, I shall not have enough moisture for these glorious flowers. When I had my ditch, I found that they flourished in semi-shade on the crest of the bank. Their roots reached moist soil; the great, shiny, heart-shaped leaves were a joy in themselves, and the flowers towered up in stately splendour. After flowering, the bulbs break up, and the offsets should be replanted in good soil. These take two or three years to reach flowering size—it is, therefore, advisable to buy bulbs of different sizes to give a sequence of flowering each season. The tops of the bulbs should not be buried, but should be level with the soil, and it is well to cover them lightly with bracken or leaves during the winter.

Certain varieties of hellebores, euphorbias, and daphnes are good plants for the wood, and, before I leave this favourite subject, I must mention the *trillinius*, or North American wood-lilies; they need deep, rich, moist soil and will not grow in my dry little spot, but I shall never forget seeing them happily established under the trees in the lovely Surrey garden of Lady Jekyll—white and purple and several intermediate stages of pinkish mauve; with their distinctive shape, they stood out like jewels in the mossy undergrowth.

Another bit of unusual woodland planting was at Lord Darnley's home, Cobham Hall, in Kent. There, in open spaces among trees, were colonies of sweet-smelling bergamot (*monarda didyma*). Cambridge scarlet is a variety often seen in herbaceous borders, but, here, there were drifts of crimson, pink, scarlet, mauve, and white. I dry the leaves and flowers of this plant carefully and use them for potpourri and for filling herb cushions in the winter. Frequently, I mix them with sweet geranium and lavender, and the delicious smell remains almost unchanged in the dried leaves.

CONSTANCE SPRY

Who is Gilda Audrey



IF YOU ARE a patron of a smart Beauty Salon in any large city in America, then, without realizing it, you have been receiving the advantages of GILDA AUDREY'S superb capabilities. For she is the very real person who has trained the expert operators who serve you in these shops.

For years GILDA AUDREY has tested literally thousands of beauty preparations. From the depth of her experience she presents a new and scientific group of cosmetics. She has gone neither to Paris nor to Ancient Egypt for ideas . . . but to the carefully kept records of thousands of case histories representing the American woman's *every-day* beauty problem.

GILDA AUDREY preparations yield practical results. They are adapted to our varying climatic conditions, to the hustle-bustle mode of life of the modern American woman and to her physical characteristics. Vitamin F, an essential ingredient in most of the GILDA AUDREY preparations, represents a real contribution to beauty culture. It definitely exerts a highly beneficial effect on dry skin . . . brittle nails . . . and serves to promote a more luxurious richness of the hair and scalp.

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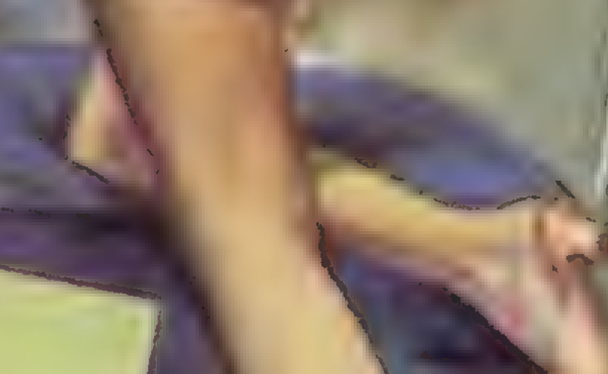
You'll look ten years slimmer in your new full-length "Foundette". You'll enjoy its comfortable thigh coverage, its stride freedom. A marvelous combination of figure control and figure freedom. In many different weights and styles to suit every figure.

FOR THE NEW
FIGURE RHYTHM!
"Foundettes"
BY MUNSING Wear

MODERN active living demands figure freedom plus figure control. So Munsingwear has created a new type, two-way stretch foundation garment, knit of extra-resilient Lastex with greater "stretch and return". "Foundettes" slim the hips, flatten the diaphragm, yet allow the free swing and figure rhythm modern living demands.

Try a "Foundette" by Munsingwear. Unusually long-wearing, easily laundered and modest in price. Girdles from $1 to $7.50; pantie-girdles from $1 to $3.50; full-length foundations from $2 to $10. At a store near you.

MUNSINGWEAR, Minneapolis



This "Foundette" pantie-girdle has the new flat detachable garters. But there are garterless "Foundette" pantie-girdles too, just as there are many different weights and lengths to suit different figures. For sports, for dancing, for every day slenderness. "Foundettes" cost so little you'll want several.



STITCHING TAKES A HAND



Two heavy hand-sewn seams as positive as railroad tracks travel up the back of a loose, heavy antelope glove for formal daytime wear. Both the bag and the glove are from John-Frederics

Darning is not confined to home and fireside—this brown or beige doeskin glove has darned stitches down the fingers and diagonally across the knuckles. Guibert Frères gloves from Bergdorf Goodman

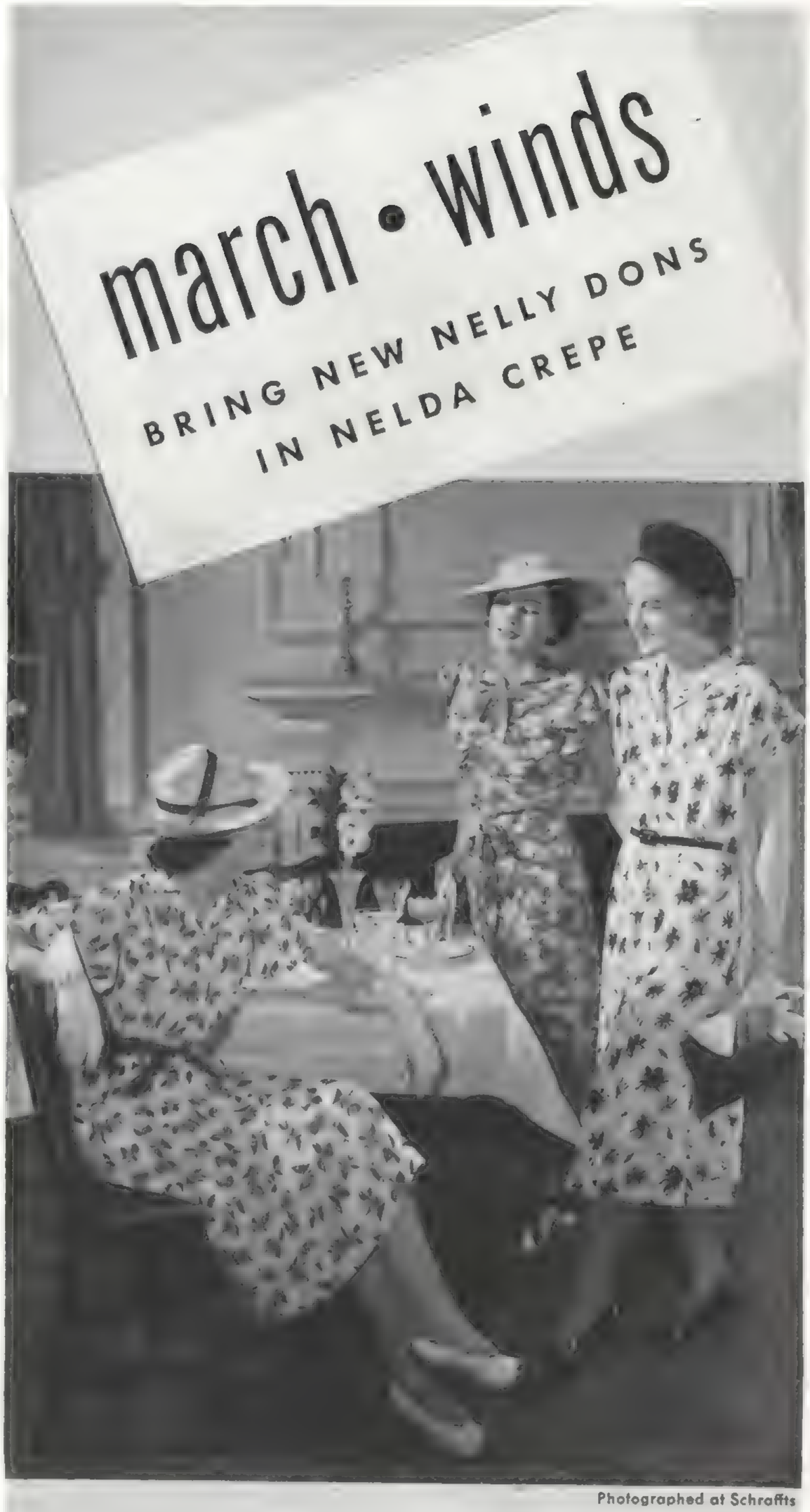


This thick suède glove is stitched with a heavy hand, in the current tradition, and belongs on the after-side of noon. In white, banana-beige, or coronation-blue. It is a Kay Fuchs glove from Altman



RAWLINGS

With the short sleeves that prelude spring, this twelve-button Guibert Frères glove, in squashy French doeskin. A solitary hand-sewn seam covers the distance between elbow and wrist. Bergdorf Goodman



Photographed at Schraffts

Greet spring in one of these Nelly Dons, serene in the knowledge you'll look as pretty as a flower. Lively new prints of Nelda Crepe, woven of Enka Rayon, that will be just as fresh after a season of tubbing.

JUST TRY ONE ON

• Left. A butterfly print that will wing its way into your heart. Sprucely tailored and accented in grosgrain ribbon. Admiral Blue, Saddle Tan, Pueblo Blue. Sizes 12 to 42 . . . . . $5.95

• Center. Soft flower print with the flattering Empire bodice line . . . shirred on either side of the slide fastener. A gored swing skirt with double rows of picot edged ruffles. Admiral Blue, Matrix Blue, Tyrol Red. Sizes 12 to 40 . . . . . $5.95

• Right. Scattered blossoms on a dobby Nelda Crepe buttoning from neck to hem. Fancy entredeux forms the front panel and defines yoke and sleeve. Navy, Rhythm Rose, Saddle Tan, Black. Sizes 16 to 44. $5.95



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GAY AND FREE

Gay in colors, almost as varied as blossoming Springtime itself.

Free in satisfying comfort to the feet and in graceful compliment to good dressing. Shown at:—

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BUTTE, MONT. Hubert Shoe Co.
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HELENA, MONT. Thistlewaite Shoe Co.
LOS ANGELES, CAL. Innes Shoe Co.
MANKATO, MINN. Sullivan-Smith
MILWAUKEE, WIS. S. J. Brouwer Shoe Co.
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MISSOULA, MONT. Missoula Mercantile Co.
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Made by specialists in the making of women's shoes and sold for $8.75 in any color.

MARSHALL, MEADOWS and STEWART Inc. • Auburn, N. Y.

DECORATOR'S DAY-BOOK

TO a great house in Pennsylvania, Rebecca Dunphy and Grace Hutchins have brought their individual geniuses in decoration, and the outcome is a series of rooms as adaptable to entertaining as they are to every-day living. The house is built of stone against a mountainside, part of which has had to be dug out to form a large indoor swimming pool. Three sides of the pool room are enclosed in mirrored brick; the fourth opens through French windows onto a terrace and formal garden, while the decorations of the ceiling of the room are reflected in the soft, deep blue of the pool itself.

The lounge, which opens onto the terrace, has been fitted with the specially designed furniture and fabrics in which Mrs. Dunphy and Mrs. Hutchins specialize. Both women have found that these specially designed individual things cost little more than the stock fabrics and furniture most of us are content to have. One of these charming pieces is a large U-shaped sofa (it seats eight), covered with chartreuse silk. The curtains are of very coarse net, striped with woven wool in blues and petunia colours. The lighting fixtures are of thick, bubbled glass in the shapes of fish, accented with copper. Small openings left in the stone walls of the solarium are planted with vines, which, in time, will cover the walls completely.

The drawing-room of this Pennsylvania house was inspired by the Petersburg Room in the Metropolitan Museum. The reeded woodwork is painted white, and the panels are filled with a plain, hand-woven fabric in soft gold, instead of the usual patterned damask. Two fireplaces, one at each end of the room, support two of the seven family portraits that give the colour notes repeated in the upholstery and curtains. A pair of period crystal chandeliers are fitted with indirect lights that spot the portraits, and each mantelpiece bears a pair of appliques of crystal. The soft gold-coloured rug is carved with a pattern copied from the moulded plaster ceiling and cornice, and the furniture is largely Sheraton in satinwood and faded mahogany. There are several chairs of special modern design for grace and comfort, and these follow the colour scheme of marron, gold, blue, and soft red that is taken from the portraits.

There is also a bedroom built around an old Chinese screen that has been used to panel the alcove for the bed. The room is literally all windows, and mirrors cover such wall-space as remains. The bed itself is mirrored, with touches of gilt pattern, and the headboard is upholstered in soft green silk woven with metal threads. Concealed lights illumine the antique mirror mantelpiece.

On the fourth floor in Bergdorf Goodman's, Mrs. Erich has opened a department of antiques, interior accessories, and her particular love—table decorations. Especially interesting are the bed and dressing-table of ivory satin, with mirrored accents. The upholstered headboard is quilted architecturally in diminishing squares and is enclosed in two mirrored uprights. The dressing-table drawers and doors each repeat this square, quilted pattern. The top is mirrored, and the inevitable large oblong mirror is framed with padded satin and lighted by a pair of simple sconces holding tall electric candles. There is a small stool to match, done in ivory-lacquered wood covered with ivory satin.

Mrs. Erich is exhibiting Jean Luce's designs in faience service plates made for the 1937 show in Paris. They all have the characteristic Jean Luce monograms—block letters incised in the flange of the plate or cut through and gilded. The body of this ware is usually a fine creamy grey or a soft celadon-green, but the borders may be had in a range of soft colours—blues, yellow-greens, red, and magentas—, in addition to the soft gold and more modern platinum.

From Jean Luce, too, come the flat mirrored bricks, some of them hollowed out slightly for flowers, and in such a range of geometrical shapes that the combinations for table decorations are limitless. The largest oblongs are about nine inches by four inches, and the (Continued on page 132)



Duchess of York

EAU DE COLOGNE

Prince Matchabelli

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BY GOSSARD



A Dream Girl is X-Rayed,
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Exciting news—this Gossard miracle for the furtherance of feminine perfection. Silk covered elastic thread makes a super fine jersey. Soft as a kitten's ear, light as down, it gently moulds the figure to utter loveliness.

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A COSTUME IN THE MAKING

Why not assemble your own suit? Jacket No. 7631: one-buttoned, semifitted, and well pocketed. Skirt 7667: circular—cut on bias or straight—and "Easy-to-Make." Blouse No. 7598: cluster tucked. Blouse 7664: also "Easy-to-Make." These are designed for sizes: 7667, in 25 to 34; 7631, 7598, and 7664 in sizes 12 to 20, 30 to 42



DECORATOR'S DAY-BOOK

(Continued from page 130) accompanying squares, half-circles, and quarter-circles can be laid together with small, square, block candlesticks to make a whole modern garden in the centre of your table. With these, Mrs. Erich uses long runners of thin natural Italian linen, with angular inserts of heavy cut-work, across the width of the table, in place of mats, for each place. The napkins to match are oblong, too, each with a small insert of cut-work.

From here, we can go into a note on vases, with Mrs. Erich leading off with quite a few. Vases have long ceased to be *objets d'art* to be scattered about a room whether filled or empty. They should have a shelf of their own off-stage and be brought out filled, on occasion. They need not all be gems of glassware (as Mrs. Erich's are), but the collection should have as many different sizes and shapes as possible, so long as they are all chosen with an eye to holding flowers. You may begin with an assortment of lowly laboratory jars and build up to the heavy, moulded, grey glass one by Henri Navarre, which Mrs. Erich shows. This vase is banded with flat stripes of glass in the same colour, growing deeper in tone toward the top, where it is very smoky. Another vase, by Rouard of Paris, is oval—almost fan-shaped—and is of heavy cut crystal in a deep, clear green, with the sides cut in wide facets. Then, there are an oval platinum and engraved glass bowl, about ten inches or more in length, with an angular pattern of sanded glass; and a Baccarat glass vase, oval in shape and pure crystal in colour, with straight sides cut in large circles. The weight of all these vases is important when windy summer rooms and terraces are remembered from previous years.

EVERETT GRAY LINSLEY

HIT OF THE Easter Parade

FLOWERS-BY-WIRE



EASTER TIME, or any time, girls of all ages thrill to the magic of flowers. For flowers complete the costume—are a glowing tribute to loveliness and charm. You can wire flowers any time, anywhere.



Costume by Milgrim

"Say it with Flowers"

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IT'S EASY TO ORDER FLOWERS BY WIRE

Go to your florist displaying the F. T. D. Winged Mercury Emblem shown at the right. He'll do the rest.

FLOWERS-BY-WIRE
"Say it with Flowers"



SIX NEW YORK SMALL SHOPS



GRACE ASHLEY'S is a single-track road to success. She has one model—a shirt-waist dress so beloved by her clients they ask for nothing more. Mrs. Ashley makes it in scores of fabrics (also cuts a twin blouse); shows it against strange burning blue walls



MADAME CARETTE makes no move without Sophie. On this doll is designed every dress of her superb collection. Being small herself, Madame Carette understands probably better than any one else the problems the smaller woman has to take into camp



NICOLE DE PARIS does designing, adapts imports, and injects into her hats and dresses the same Gallic ebullience that's her chief charm. The light touch is upon the shop, too: blond wood, sparkling mirrors, and window arrangements like paintings

PRESENTED AT CLOSE RANGE



TOUTE PRÊTE not only has an outstanding ready-to-wear collection, but fitting-rooms big as your own dressing-room. Here, a mannequin shows a net dress to Mrs. William Thaw, Miss Virginia Thaw (standing), Mrs. Angier B. Duke, Mrs. T. Markoe Robertson



TURNER'S GOWNS, a shop in the Waldorf-Astoria, has sky-blue walls, bisque satin upholstery, and yards of mirrors reflecting a collection of ready-to-wear costumes that knows no age limits; that ranges from tweeds to dresses for the Coronation

REMIE LOHSE



HELEN JOHNSON designs every stitch in her shop; gives her brain-children a background of white net-hung windows, glass shelves, and ivy against mirrors. Here, Mrs. John Walton Livermore waits for a fitting of a dress of black lace over beige satin

Rilling

PERMANENT WAVE



A great name in permanent waving

The Wave featured today
by leading Hair Stylists
in America and Europe

A stunning Permanent depends on the artistry of your hair stylist . . . The Rilling Method, which eliminates guesswork in Permanent Waving, makes it possible for him to give you the loveliest coiffure at his command . . . A Rilling Wave lasts longer, much longer . . . There is no cooler, more comfortable wave . . . Ask your hairdresser about a Rilling Permanent.



"Femininity Preferred" hits a new high in this original Lampl knit Kravene. Note the classic charm of its slim shoulders ... the pert chic of the roll collar with the flattering softness of its detachable tie. Here's a dress that you'll always find ready for action ... and it's packable, too. Make your spring selection from Lampl knit originals at the best stores everywhere.

• *A few representative stores featuring Lampl fashionable knits* •

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YESTERYEAR'S GIRL CAMPER FROLICKED IN CLUMPING BLOOMERS AND MIDDIES

TAKE THEM INTO CAMP

A GIRL camper of twenty years ago put up with a great deal. So many things were unladylike—a sun-tan, for instance, or any pastime more active than folk-dancing. She bathed fully clad, essaying a timid breast-stroke; her camp costume was tent-like, not only in texture. To-day, however, the finishing-school attitude has vanished, as you'll discover when—to release yourself for travelling or to give your daughter new contacts—you send her to camp.

There are all sorts of camps—some are at the seashore, and specialize in sailing; others are in the mountains and make a point of canoeing and overnight hikes. There are riding camps, dramatic camps, swimming camps, dancing camps, and juvenile versions of dude ranches.

The housing situation at camp is taken care of by tents, cabins, or lodges, in which live anywhere from four to ten girls of the same age. Most camps are divided into age units, and each group of younger children has a resident counsellor, to help lace sneakers and fasten back buttons. Supervision for the middle group is alternate, and the older girls usually elect their own group leader and assume a good deal of responsibility.

Most camps have accommodations for girls from four to eighteen years of age; these are overseen by counsellors (about one counsellor to every six girls) who are, more often than not, college girls who served their apprenticeship at that same camp and know all about camp life, from homesickness to pie beds.

Though it may be a blow to you, the supervision in a camp is often more careful than your own. Discipline is certainly firmer. Every one gets up at reveille; meals are served right on the dot (not a chance of sneaking cookies or sundaes in between meals); and, at taps, every one tumbles into bed. (Remember how you weaken at "Just ten more minutes, mother"?)

Have no qualms about your child's health—drinking water is government-tested, and a dietitian passes on every mouthful your child eats. Living quarters are sternly inspected



TIME WAS WHEN A CAMPER WENT BATHING IN A MODEST SATEEN CHRYSALIS



TO-DAY'S DAUGHTER, SUPREMELY UNCONCERNED, LETS BACK AND SIDE GO BARE

every day, and all camps have doctors or nurses right on the premises. Then, too, your daughter (clad most of the time in about five square inches of linen) will get full measure of sunshine, and, what with all the sports, she'll lay a foundation for what, when she grows up, will be designated as a "perfect figure."

Every camp, though it specializes in a particular activity, has dozens of side branches. Arts and crafts are encouraged, and your child will doubtless bring home enough baskets, hammered jewellery, tooled leather frames, and batiks to furnish Christmas gifts for all the relatives. She can dabble in water-colours, pastels, or oils, under expert supervision, and, if she has a scientific bent, will bring home jar upon jar of living or pickled wild life. Camps revel in plays and pageants, presented for visitors, and you'll be in the front row, perhaps admiring the settings and costumes your daughter designed, or applauding her dramatic ability (which she got, of course, from you).

Athletic activities take various forms, but everywhere personally competitive sports and team sports are wisely mingled; the child who won't work with the team will find crackers in her bed. Camp is a tremendous leveller; paternal bank presidencies mean nothing. Similarly, snobs and braggarts get enough of a buffeting from the other children to realize that they are just cogs and not the whole machine. On the other hand, the shy child is drawn out, by sympathetic counsellors and matter-of-fact associates, and, in fact, has no time to work up any complexes. Camp is the best place in the world to lose fear—of the dark, of thunder-storms, of water, of being laughed at.

Your child will learn, also, the valuable (especially to you) lesson of cooperation. She will make her own bed, sweep out the cabin, pick up her own clothes, and help gather wood for the camp-fire. All this improves her for home life.

She'll love it, too—the persuasive surroundings of water, forests, and mountains; she'll remember all her life the camp-fires, the time she tied tin cans on the director's car, the moonlight dips. Hear about it first hand—send your daughter to camp! (For further information regarding camps, write to Vogue, 420 Lexington Avenue, New York City.)



THE PRESENT GENERATION, PRACTISING NEAR-NUDISM, SWIMS A SERIOUS CRAWL



The happy medium

Surely, for a Spring wardrobe, there is room for clothes that are essentially correct for the country and yet are smart to wear in town.

Of all the imported fabrics, Linton Tweeds lend themselves best to suits and coats for town and country wear.

The suit and coat illustrated are designed and made in our own workrooms and have the character that impels well-dressed women to come to us.

Linton Tweed Suit of blue and white mixture	$75.00
Hat	14.75
Topcoat of same mixture with overplaid	59.50
Hat	16.75

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Matinée

Neora Braid as fashioned exclusively by Knowlton. Extensive range of colors.

Preview

Excellent quality Ballibuntl, comes in all the wanted colors.

Miss Knowlton says:

"These two Knowlton hats, destined to figure prominently in the Spring picture, show the versatility of brims. "Matinée", the Spanish sailor, has a little ledge gently framing the face. Stiff veiling sprinkled with pussywillow tufts has been cleverly utilized to form a wide-winged front bow. "Preview", the Breton, is upturned in youthful fashion and flaunts an interesting ribbon trim."

WHISTLER'S HIPPOPOTAMUS

(Continued from page 75) tradition of to-day's Traditionalists started as a revolutionary movement *against* the Little Birdie. A group of bright young Americans, calling themselves 'The Photo Secession,' decided that photography is ART. This group included such names as Stieglitz, Steichen, Clarence White, Gertrude Casebier, Alan Coburn. They had sympathizers and fellow revolutionists abroad: Craig Annan in England, Demachy and Puyo in France, Kuehn in Austria, Misonne in Belgium. Later, The Photo Secession took on a new and quaint name, just a number: '291,' because the address of their headquarters was 291 Fifth Avenue, New York. Their conception of art might have been quite modern—'291,' for instance, introduced the first Matisses and Picassos in the United States. But so far as Art was reflected in their photographs, it looked as though they firmly believed in the school-teacher's formula: 'Rembrandt is in painting what Shakespeare is in drama and Beethoven in music.' "

"Is anything wrong with this?"

"Nothing, so long as it made Master Photographers follow in the steps of Master Painters. Photo Secession produced several masterpieces, which were possibly an improvement on Rembrandts and Raeburns. At least, some people think so. But when the followers of Master Photographers started to follow the followers of Master Painters—the results were pretty sad. The shades of Bouguereau, Gérome, and Meissonier were still hovering over the art world, notwithstanding the Cubist explosion, and the less sophisticated photographers went directly to these pale ghosts for their pictorial inspiration. The ambition of a Pictorialist was to make a photograph to look like a painting—it did not matter to him that it often looked like a pretty rotten painting."

"How did they make the photographs look like a painting, even a rotten one?"

"By selecting the subjects that bad painters have already treated (hence Whistler's Mother and September Morn); but especially by all kinds of technical tricks and 'manipulations' that gave the photographs the appearance of a crayon drawing, pastel painting, or a lithograph—in short, anything but a photograph. The studio photographers retouched photographs to make the sitter younger; the Pictorialists retouched them to make the photograph look like a mezzotint."

"How long did this last?"

"Until after the War. War made people sick of a great many things, and, among them, of fake mezzotints. The cynical and disillusioned generation of post-War artists—particularly the Dadaists and Surrealists, with their general debunking of Art and artiness, contributed greatly to this reaction against Pictorial Photography. The good, clean fun to be had by photographing a nude rolling a hoop was much too bourgeois for the Moderns. They were not interested in sweet old ladies or juicy young maidens—Freud took care of that. They wanted to paint and to photograph strange, weird, grotesque things: garbage-cans, George Washington's false teeth, snakes swallowing rabbits, Cæsarean operations, smiling horses, behinds of elephants, eye of newt and toe of frog, wool of bat and tongue of dog...."

"And hippopotamus' tonsils?"

"Exactly. Our friend, the hippopotamus, represents the spirit of modern photography in more ways than one. He stands for everything that is strange and bewildering, formidable and repulsive; but, at the same time, he symbolizes the triumph of honest photography over fake photography. Just look at his skin."

"What has his skin got to do with honest photography?"

"It's full of spots and blotches—as the skin should be in an honest, unretouched, Modern photograph. You see, retouching was very important to the studio photographers (to beautify the sitter) and to Pictorialists (to beautify the picture). Naturally, the Moderns will not have anything to do with retouching; they delight in taking sharp, close-up pictures of people—dermatological orgies that show every single blackhead and pore. Moholy Nagy started all this around 1922, I believe."

"Why? Just to annoy people?" (Continued on page 139)

WHISTLER'S HIPPOPOTAMUS

(Continued from page 138) "Partly to annoy the traditional photographers—but also because the Moderns have, or had, quite a sincere admiration for the beauty of texture and detail revealed by the photographic lens. With them, it was photography coming into its own, after all these years of 'fogs in oil' and soft-focus work. Diffused, hazy photographs were out. Sharpness became the motto—sharpness at all costs, sharpness for sharpness' sake."

"Was there anything difficult in taking sharp photographs? I thought any one could do that."

"Yes. In fact, it is much easier to take an 'honest' photograph than to slave over it for weeks to make a dishonest 'manipulated' print. There was a poor Frenchman named Atget—an ambulant photographer whose business it was to take photographs of anything at all: heaps of refuse, corset shops, trees, et cetera, and sell them for a nickel as documents to painters who were too lazy to make their own sketches. Poor Atget was taking sharp, honest pictures, probably because he did not know better. After his death, the Moderns discovered him, made him into a Saint and Martyr of Modern photography, published several books about him. Honesty is the best policy, even in photography."

"So Modern photography is really honest photography?"

"This is the theory, or at least a part of it. Did I tell you that the Moderns have two principal fixations: the Hippopotamus and the Egg? We have seen that the Hippopotamus is the father of everything that is brutally honest, and, at the same time, bewildering, shocking, and repulsive. Well, the Egg is the mother of everything that is form, design, and pattern."

"I do not see any pattern in an Egg, unless it is an Easter Egg."

"That is a pretty poor joke. The fact is that there are thousands and thousands of Modern photographs of Eggs (Paul Outerbridge alone took several hundreds of them). Anton Bruehl claims the distinction of being the only modern photographer who never took a picture of an egg."

"But why do they photograph eggs?"

"Because eggs are egg-shaped."

"?????"

"Eggs are the nearest thing to a globe—and a globe is the nearest thing to geometric perfection, and geometric perfection is one of the chief assets of Modern photography. Apples are pretty good, too; that is why Steichen, and so many after him, photographed a number of nice globular apples. I suppose it is Cézanne's influence seen through Cubist eyes. Anyhow, a photograph in which the design, the pattern, or the texture is more important than the subject or the sentimental ambiance is essentially a photograph of an Egg.

"The factory chimneys, in distorted perspective (first introduced by Renger Patch); the sky-scrapers and their rectilinear geometry (capitalized first by Ralph Steiner); even the clouds—when photographed by Moderns—become members of the Egg group. So do coils of rope, fish-nets, railroad bridges, Ferris wheels, cart-wheels, cabbages cut in half with drops of dew on them (Edward Weston and the whole California school of photography have a patent on that); barns made of weathered old boards; footmarks on the sand; and, of course, Eggs: broken eggs, scrambled eggs, ham and eggs...."

"How about Human Beings? Can the Moderns treat them in this geometric, eggy fashion?"

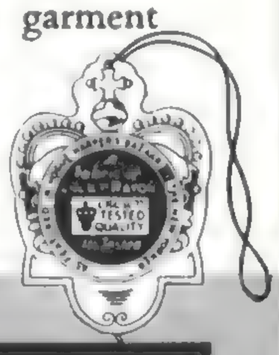
"Very easily. I might have given you the impression that the Moderns do not photograph nudes—but they do (boys will be boys). Man Ray is one of the chief exponents of the art of geometric nude photography. The idea is to twist the model so as to make her really look like one (or several) eggs. You can also create a pattern—by throwing the striped shadow of a Venetian blind on the model, which makes her look like a tiger—a very popular device. Such photographs are really combinations of Egg with (Continued on page 144)



V 835

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AL FRESCO WEDDING

AT the recent wedding of Miss Sarah Jane Sanford and Mr. Mario Pansa—one of the gayest weddings that Palm Beach, or anywhere, has seen in a long time—the key-note was complete casualness; complete informality. (You can see pictures of it on pages 72 and 73.) Like any successful celebration, the secret of its success lay in the fact that all the careful planning, all the elaborate preparations were made far in advance—so that the actual wedding went off smoothly and spontaneously, without any visible effort on the part of any one.

Both the wedding ceremony and the reception took place at the Palm Beach home of the bride's father, Mr. John Sanford. Even at the ceremony, there was no attempt at formality; chairs were arranged in one of the drawing-rooms for the fifty-odd guests, while the bride and groom stood before an improvised altar, heaped with flowers, on a veranda. Behind them the wide French windows were open onto the sea. The inside of the house and the open patio, where the wedding breakfast was served, were hung with ropes of flowers—lilies, orange-blossoms, daisies.

The bride wore a sculptured Alix gown of white silk jersey, with a draped bodice, cap-sleeves, and a slight train. Her accessories departed charmingly from tradition: a veil of flesh-pink tulle, falling from a wreath of pink roses and grapes, and long gloves of pink suède to match her sandals. Her regular attendants were three little girls—Miss Sheila Mackintosh, Miss Lorna Mackintosh, and Miss Londine Legendre—in short, sleeveless white muslin dresses with old-fashioned bouquets. But the bride made another charming departure from tradition that may establish a precedent for informal weddings: she asked her sister-in-law, Mrs. Stephen Sanford, and three other friends, Mrs. Mackintosh, Mrs. Russell D'Oench, and the Countess Edith di Zoppola, to be "special witnesses"—more or less unofficial members of the bridal party. So Mrs. Sanford—in a long white satin dress printed with roses, and a large white hat—and the three other witnesses, in wide-brimmed hats and simple, street-length print dresses (not made especially for the occasion), stood with the bride at the altar.

The groom wore a dark sack coat and grey trousers; his best man, the Marchese di Salina, wore a dark suit, as did the Prince del Drago and Mr. Morris Legendre. The bride's father, Mr. John Sanford, and her brother, Mr. Stephen Sanford, wore white trousers and dark jackets. The other gentlemen present also dressed pretty much as they pleased. To add to the atmosphere of casual festivity, the family servants were grouped at the foot of the stairs, and music was supplied by the familiar Palm Beach orchestra that has played at all the local parties since time immemorial.

The wedding breakfast was served in the patio, at two o'clock, to about three hundred guests, seated at flower-decked tables; the menu consisted chiefly of hors-d'œuvres and cold meats, with one or two hot dishes. There were, for instance, caviar, foies-gras, lobster, green salad, cakes, ices—and, of course, champagne. At the bride's table, the customary toasts were drunk and messages read, including a radiogram from Mussolini, for the bridegroom is a member of the Italian diplomatic service. A towering cake was cut, and the dancing continued far into the afternoon, until the bride tossed her bouquet and departed amid the usual *brouhaha* and excitement.

The feminine guests were dressed, for the most part, either in prints and wide-brimmed hats or pastel coloured crêpe dresses with coloured accessories. Mrs. Harrison Williams wore a white-printed shantung dress and a short-sleeved jacket, with a bright red straw hat and red pumps to match. The Duchess of Sutherland wore a black straw hat with a black-and-brilliant coloured print dress; Mrs. William Rhinelander Stewart's navy-blue dress was printed with white daisies and girdled with a navy-blue sash; Mrs. Thomas Shevlin had a tailored, short-sleeved dress of heavy white Chinese silk and a white Panama hat with a shallow crown. Viscountess Adare wore a white Vionnet-type afternoon dress; Mrs. Jay O'Brien, a dusty-pink crêpe dress with dark pink accessories; Mrs. James V. Forrestal, a pale blue dress, with a green pill-box covered with flowers and ribbons.

SPRING DRESS PROBLEMS

(Continued from page 62) marbles or bring out your sables or foxes.

Q. Isn't one apt to look slightly *chichi* with all these butterflies, bees, birds, flowers, and baroque motifs?
A. Overdoing any fantasy is fatal. Any mass consumption of these whims will doom them. So don't go too far. Wear them with discretion, wear them quickly before they appear all over the place, wear them with wit, and wear them only if you have so many clothes you can scrap them without compunction when they pall. Finally, do pass them up if they turn you into a caricature.

Q. What about gloves? Should they match all one's accessories?
A. No. Nothing is more banal than a studied matching of all accessories—gloves, hat, shoes, and bag. With a grey suit, you might wear a hat and gloves in deep green and shoes and bag in dark brown. With a beige suit, you could wear deep wine coloured gloves and hat, and black shoes and bag. These are only two instances, but they give you an idea of what we mean. Another fine suggestion for gloves is to order them made of the same fabric as your suit, or have string mesh gloves dyed to match the colour of your suit or coat.

Q. What new answers are there to the eternal blouse problem?
A. Scores. With a pastel or neutral suit, a deep-toned blouse. With a dark suit, a striped, plaid, or tie-silk blouse. Or one of the entertaining "Conversation Piece" blouses—fabrics printed with French phrases, movie stars' names, butterflies, bees, or pansies. With your wool afternoon suit, a dressy, old-fashioned mull blouse or a handkerchief linen one trimmed with lace. One of Schiaparelli's most charming blouses was of white silk crêpe, with a ruffle standing up around the neck and circled by a gay, narrow ribbon bow.

Q. What new answers are there to the afternoon problem?
A. There are those black wool or alpaca suits we've been mentioning, one with baroque scrolls of black patent leather, another with white rococo motifs, which was shown in March 1 Vogue, on page 79. (Insist that this baroque work be done beautifully; cheap imitations are intolerable.) There is Alix's unusual afternoon outfit (page 59 in March 1)—a black satin dress topped by a printed chiffon coat that is unlined, quite short, and as full as a smock.

Q. Just how short are the new short evening dresses? And are they intended for dinner or full dress?
A. About seven inches from the ground is where Chanel's stop, and hers are intended for dinner and informal evenings only. Most of these are slim—rather Kate Greenaway in silhouette. (See the example in March 1 Vogue, page 61.) Nearly ten inches from the floor is where Schiaparelli's end, and hers are meant both for dinner and for full dress. On page 64 is the famous full-dress one. On page 61 of our March 1 issue is the dinner type, made informal by a long-sleeved jacket.

Q. When and where can one wear those theatrical lace evening coats of Vionnet's shown on pages 58 and 59?
A. You'll have to become big-party minded for these. They belong only in great houses, at big balls, at the opera; you shouldn't dream of dragging them into crowded night-clubs. And only on warm nights should they appear, for to cover them with a supplementary wrap would be sacrilege. Californians and Southerners will put them on now; Northerners will have to wait a little.

Q. What wrap can one wear now over romantic dresses?
A. A long faille coat with a hood. One of Molyneux's long taffeta coats with a deep yoke and a full back—two of them were shown on page 69 in March 1 Vogue. One of Charles James' full-length capes of vertically (Continued on page 142)

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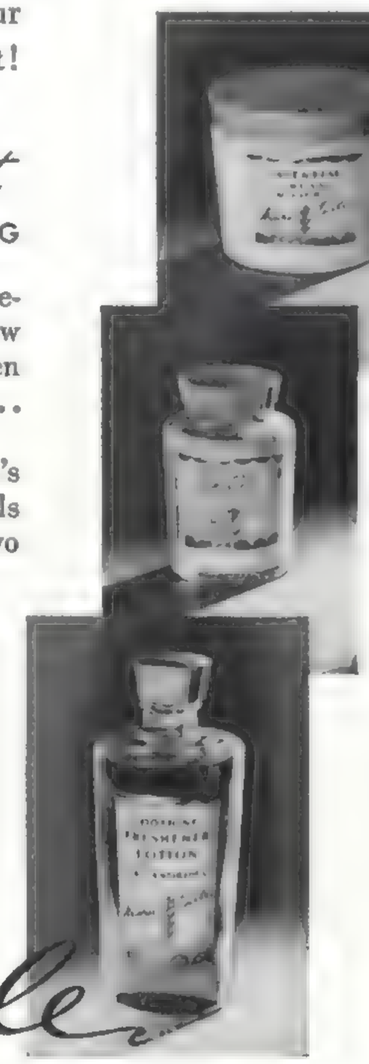
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Marie Earle



THERE'S Grecian grace to this new Spring frock, designed by Miriam Gross! The fabric, knit of Miradel yarn, is lacy and sheer, and drapes with casual, classic lines. . . . And because of the "links and links" stitch, it holds those lines! Won't wrinkle or stretch! Short sleeves for formality. Nine good Spring colors. . . . In certain fine stores, Miriam Gross frocks are sold under the name of GLEN BOGIE. The Miriam Gross Company, Milwaukee, Wisconsin.

SPRING DRESS PROBLEMS

(Continued from page 141) striped satin ribbon in brilliant colours. Or, on warm nights, a short, fitted jacket of grosgrain as old-fashioned as the jackets in *Godey's Lady's Book.*

Q. Aren't there any divinely simple evening dresses that don't make you feel theatrical or dressed up?

A. Indeed, yes. Throughout the Collections, there are hundreds of slim, sleek, simple, sophisticated clothes for normal night-life. On page 56 is Mainbocher's sleek black crêpe dress with a cascade fringe. On page 57 is Alix's draped evening dress of *ombré* jersey, shading from mauve to deep violet. There is a whole series of Alix dresses, of black jersey, simply draped, fairly high cut. There is Molyneux's black slipper satin with a short, tailored jacket. And there are simple lace dresses, in black or *café au lait* shades.

Q. What about hair ornaments?

A. A few dressmakers did show them—butterflies, feathers, glass shells, and flowers in the hair, but be cautious on this score. The wholesale way in which foolish hair ornaments decked almost every head in America, last season, makes a distinguished woman wary of how she ornaments her hair. Not unless every curl is in place, not unless your ornaments are as carefully chosen as your hats, can distinction be yours. Don't think hair doo-dads hide a badly coiffed head. They only make it look worse.

THE MOVIE MEMORY TEST

Here are the answers to the questions on pages 70 and 71

1. "Cripple Creek Barroom," directed by Thomas A. Edison
2. Mary Pickford, Lionel Barrymore in "The New York Hat"
3. Theda Bara in "A Fool There Was"
4. Sarah Bernhardt and Lou Tellegen in "Queen Elizabeth"
5. John Gilbert and Renée Adorée in "The Big Parade"
6. Lon Chaney and Loretta Young in "Laugh, Clown, Laugh"
7. Rudolph Valentino and Alice Terry in "The Four Horsemen of the Apocalypse"
8. Charles Laughton in "King of the River"
9. Richard Barthelmess in "The Little Shepherd of Kingdom Come"
10. Joan Crawford and William Haines in "West Point"
11. Pola Negri and Tullio Carminati in "Three Sinners"
12. John Gilbert, Eleanor Boardman, and Conrad Nagel in "Redemption"
13. Buddy Rogers in "Safety in Numbers," with Virginia Bruce and Carole Lombard (back row) and Kathryn Crawford and Josephine Dunn (front row)



SOCIETY—CLIMB IN

(Continued from page 76) their withers, their performances, and their prices.) Live in Westbury.

If you are older, and a little frightened by the night-life of the Internationals and the athletics of the Sporting Set, you'll gravitate towards the Conservatives. Most of their members are over forty; their children have usually entered one of the other two sets. Once you're settled in their ample midst, you'll deplore the ill-mannered upstarts who have ruined society. (Conservatives, upon becoming Conservatives, automatically forget that their parents were the upstarts of yesterday.) They are the champions of music, the chairmen of charity committees, the members of boards. You'll run Junior Assemblies and believe in *noblesse oblige;* and you will be much more likely to end up a widow than a divorcée. You will Live Graciously in the American version of the English manner.

To climb into the Conservative Set: attend a smart church, be a Republican, work hard for a smart charity, keep your eyes closed during concerts, and bring out a daughter in Newport.

But before becoming a probationer of any of these three fellowships, there are a few simple rules to master:

Be seen only with the smartest people you can.

Specialize: in golf, backgammon, being beautiful, or almost anything.

Entertain casually at first. Rich beginner, take notice; you may be tempted to throw a ball—to which no one will come but old friends and strangers who won't notice you.

The party-giver who lets it be known that only two hundred of her two thousand intimates have been asked is the one whose parties they will fight to attend.

When you receive an unimportant invitation, say, "We may be going away—may I let you know later?" If nothing better turns up, accept, because of the chain system.

In the chain system, you never refuse an invitation, even the church-but-not-reception variety. For wherever you go, you find some one who asks you somewhere else.

It is harder to get a good table at the Colony than to join the Junior League.

Not less than five times with the right people can make up for being seen once with the wrong.

Take all the publicity the society columnists will give you.

Titles, opera boxes, do not impress beyond Brooklyn.

Swear like a groom, but never crook your little finger.

Decorating and a dress shop are the only smart jobs.

Have a baby at the Doctors' Hospital; get divorced in Florida; make vows of fidelity (guaranteed to last two years) at a great church wedding.

Scientific research, a trip to Tibet, and living on the West Side, all seem a little too odd.

To make sure of being loved for themselves alone, note that the rich always marry the rich.



ENVOY

Quinley

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"ENVOY", featuring a young crown rushing to meet Spring, hugs the back of the head and melts fluently into a muffin brim. Just one lovely example from Quinley's versatile collection. Felts, Four and Five Dollars; Straws, Four Dollars, Five Dollars and upward.

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Chicago, Ill., Henry C. Lytton & Sons
Chicago, Ill., Mandel Bros., Inc.
Cincinnati, Ohio, The Fair Store Co.
Clarksburgh, W.Va., Parsons-Souders Co.
Cleveland, Ohio, Bailey Co. (3 stores)
Colorado Sp'gs., Col., Kaufman's, Inc.
Columbia, S. C., Kohn & Co., Inc.
Corpus Christi, Tex., Perkins Bros. Co.
Cumberland, Md., Rosenbaum Bros.
Dallas, Texas, W. A. Green Co.
Danville, Va., L. Herman
Detroit, Mich., Frank & Seder Co.
Easton, Pa., Bush & Bull Corp.
El Paso, Texas, The White House
Enid, Okla., Herzberg's Dept. Store
Eugene, Ore., McMorran & Washburne
Eureka, Cal., Daly Bros.
Evanston, Ill., Henry C. Lytton & Sons
Evansville, Ind., De Jong, Inc.
Fort Smith, Ark., Boston Store D.G.Co.
Fort Worth, Texas, R. E. Cox D.G.Co.
Galveston, Texas, Eiband's
Gloversville, N. Y., Martin & Naylor Co.
Grand Rapids, Mich., Bon Marche
Great Falls, Mont., Paris, D. G. Co.
Greensburg, Pa., S. W. Rose Co.
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Portsmouth, O., The Marting Bros. Co.
Pottsville, Pa., Pomeroy's, Inc.
Providence, R. I., Shepard
Reno, Nev., Grey, Reid, Wright Co.
Richmond, Va., Kaufman Store, Inc.
Riverside, Cal., G. Rouse & Co.
Rochester, N. Y., E. W. Edwards & Sons
St. Joseph, Mo., Hirsch Bros. D. G. Co.
Salina, Kan., Steifel Stores Co.
Salt Lake City, Utah, Auerbach Co.
San Angelo, Tex., Baker-Hemphill Co.
San Diego, Cal., Walker, 5th & B'way
San Francisco, Cal., Hale Bros. Store, Inc.
San Jose, Cal., Hale Bros. Store, Inc.
Schenectady, N. Y., Carl Co.
Scranton, Pa., Samter Bros. Co.
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Shreveport, La., Rubenstein Bros., Inc.
South Bend, Ind., Ellsworth Store
Springfield, Mass., Al. Steiger, Inc.
Springfield, Mo., Heer Stores Co.
Stockton, Cal., The Wonder, Inc.
Tacoma, Wash., People's Store Co.
Trenton, N. J., Goldberg's, Inc.
Union City, N. J., A. Holthausen
Upper Darby, Pa., Frank & Seder Co.
Vicksburg, Miss., Valley D. G. Co.
Washington, D. C., S. Kann Sons Co.
Wheeling, W. Va., Geo. R. Taylor Co.
Wilkes Barre, Pa., Pomeroy's, Inc.
Wilmington, Del., Crosby & Hill Co.
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WHISTLER'S HIPPOPOTAMUS

(Continued from page 139) September Morn, and show that basic appeals change only slightly from generation to generation. There are other possible combinations of old and new photography; for instance, a girl on the beach at Coney Island is a cross between September Morn—and the Hippopotamus."

"But I thought you said that Moderns object to photography imitating painting?"

"They do, in theory. They do not believe in imitating the appearance of a painting; but September Morn is not a painting—it is an attitude in life, a *Weltanschauung*, and will take more than just a few photographers to uproot it. Besides, the Moderns are not above imitating a painting even in appearance, if it is the right kind of painting: Moholy Nagy and Man Ray in their early photogrammes followed the lead of the Cubists; and to-day there is an attempt at imitating photographically the spirit and the appearance of the Surrealist paintings."

"Do you object to that?"

"I do not object to anything. Art tendencies come and go and unite with each other, ruled by the law that some one called the law of recurring æsthetic nausea. What is a revolutionary *Putsch* to-day—is an accepted popular style in fifteen years, and an emetic in thirty years from the moment of its inception. Some people have stronger stomachs than others—and this explains why the Whistler's Mother-September Morn style of photography still has a great number of admirers to-day. Other people have very delicate, oversensitive stomachs—and this explains why the hippopotamus-egg style, although apparently at the apogee of its career, begins to give us a feeling of slight uneasiness. You know that there is no such thing as a pretty good Egg. An Egg must be perfect—or nothing."







A very 1937 interpretation of the cavalier's gauntlet inspired by the Coronation—in soft, glossy American Kid or velvety doeskin—rich new spring colors. Ask for "Flare," by Superb, at fine stores everywhere.

SUPERB GLOVE COMPANY

470 Fourth Avenue, N.Y.C. *Johnstown, New York*

REALISM AND ROMANTICISM

(Continued from page 55) braid binding. Paquin's details are matters of intricate cutting. A grey flannel suit, for example, is made triangularly double-breasted with buttoning coming from between the bust to the hips. Plaid suits have panels of bias plaid set in front and in back. Mainbocher, too, uses intricate cutting for his collarless, double-breasted suit of grey flannel, with a soft tucked-in vest effect. You see it on page 92.

There are lots of bolero suits around—those at Paquin seem among the best. There are light-weight woollen ones in navy-blue, lined with white lace or English embroidery, blouses to match the lining, and wide corselet sashes of ribbon or suède. Both straight and slightly flared skirts are shown with these, and they couldn't be smarter. Mainbocher's boleros are more complicated, with frilled printed dresses or gingham-checked blouses. Maggy Rouff shows tightly fitted boleros with bright plaid or striped blouses.

For day, there are stripes all over the place. Creed and Chanel show the best loose striped top-coats in black-and-white, and every one has a striped dress or two under a plain coat. The buyers shied away from the stripes, but America will probably be full of them, nevertheless.

BEACH CLOTHES

Beach clothes are good almost everywhere. Schiaparelli did wonders with Everfast linens. She made the simplest and chic-est possible sleeveless beach dresses, with slight shirring over the bust and a pocket or two. There is a gay fishing-village aspect to all of her beach clothes—big wicker lobster-basket hats, bright sail colours, and a comfortable swing to the beach skirts or culottes. Alix's beach clothes are very picturesque and colourful—lime-yellow with turquoise, or raspberry, blue, and green together—but very costumy. She shows stiffly starched culottes, like skirts, in both above knee and calf length. Maggy Rouff's beach clothes are very Greek. She drapes enormous white jersey capes over pale lime-yellow jersey draped beach dresses. Jean Patou has a divine blue linen workman's shirt over slacks to match, which has superb chic. Rochas' beach clothes are excellent. Shorts, either above or below the knees, are in lovely striped pastel flannels with dark linen tailored blouses. These really look right. He also has good-looking divided, pleated skirt dresses of white linen or tussur that are very young and attractive.

MILLINERY

The hats of the French collections are not extraordinary, except for Schiaparelli's gay black lacquered bread-baskets filled with flowers and butterflies and her bandanna hats that swoop up into an open ventilator-funnel on the top of the head. Actually, her best hat is the turned-up felt brim one shown with her baroque suit, on page 79 of the March 1 issue. Maria Guy's hats for Marcel Rochas are good and wearable, and the newest is the big-brimmed black straw peasant hat with the turned-down front section of the brim in openwork horsehair. Jean Patou has enormous flat-crowned hats—the sort he always makes so well. Alix's hats are eccentric and unwearable, but amusing. She shows a fireman's hat of gold string, which can be worn with the brim either turned up or turned down, and she has a divine enormous black tulle hat that overshadows a bright poppy-print evening dress. She also has Chinese hats that look like a Chinese woman's sleekly combed hair.

SHOES AND ACCESSORIES

Schiaparelli has the chief bag or glove news. She shows great postman pouch bags, with strap handles slung over the shoulder, and small postman's bags of sheepskin, hand-sewn in a lighter shade. She also shows more baroque-trimmed bags. Her net evening gloves with flowered backs couldn't be prettier for evening.

There is much ado about shoes. You've seen some of the boots designed for Schiaparelli by André Perugia of Padova (on page 109 of the March 1 issue). For day, the elastic-sided ones are like grandfather's boots. The evening ones of pastel kid are lovely (see page 64)—these look far newer and smarter than crêpe or gold and silver kid. Alix shows monk's sandals with toe-bands to keep them on—which, one might add, are fairly unsatisfactory, as the mannequins fall out of them every five steps. Mainbocher shows square-toed, Cuban-heeled buckled Colonial pumps of kid for day, and high-heeled ones of print to match an evening dress. Paquin shows one red and one green sandal, to match a red and a green scarf. Chanel's sandals also match her dresses, made either of print or of pastel sequins.

EVENING HIGH-LIGHTS

What with a brilliant Coronation on London's calendar, Paris breathing more easily, and New York clipping coupons again—the world can take evening clothes that are an incentive to entertaining and being entertained. The pendulum—spurred on by the Constantin Guys exhibition—is swinging emphatically toward dresses that call for big balls, operas, extravagant jewels, and tail-coated gentlemen.

There is far more silhouette to evening fashion than to day—although you can't say that one silhouette is better than another. Actually, your evening clothes divide up into classes: romantic, theatrical, infantile, sleekly sophisticated. And in all of these classes, you will find veiled transparency and exciting colour combinations.

In the romantic class, you may find all those lovely Empress Eugénie bouffant taffetas and tulles and nets. Molyneux frankly made period costumes and sold them, what's more. Mainbocher, Lelong, Lanvin, Chanel, and Alix calmed them down to more wearable proportions. Alix's full-skirted chiffons all have one tone veiling another—green over orange, black over green, or black horsehair over a skin-tight printed slip. Lelong uses lavish and expensive hand-work on his romantic dresses—Gobelin's tapestry embroidery, or (Continued on page 146)







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REALISM AND ROMANTICISM

(Continued from page 145) lace applied on net. Chanel's romantic dresses are exquisite combinations of lace and tulle in black and white or a beautiful *café au lait* shade. She also uses high corselet sashes or bodices on her romantic dresses. Vionnet made beautiful Victorian white organzas, high-necked, tight-waisted, full-skirted, and veiled with black Chantilly lace coats or hooded capes. (One appears on page 59.) Molyneux and Mainbocher, too, show hooded capes, either of net or taffeta, over bouffant dresses, and Molyneux has a quaint, Victorian, full-skirted dress of black satin, with a tiny square box-jacket.

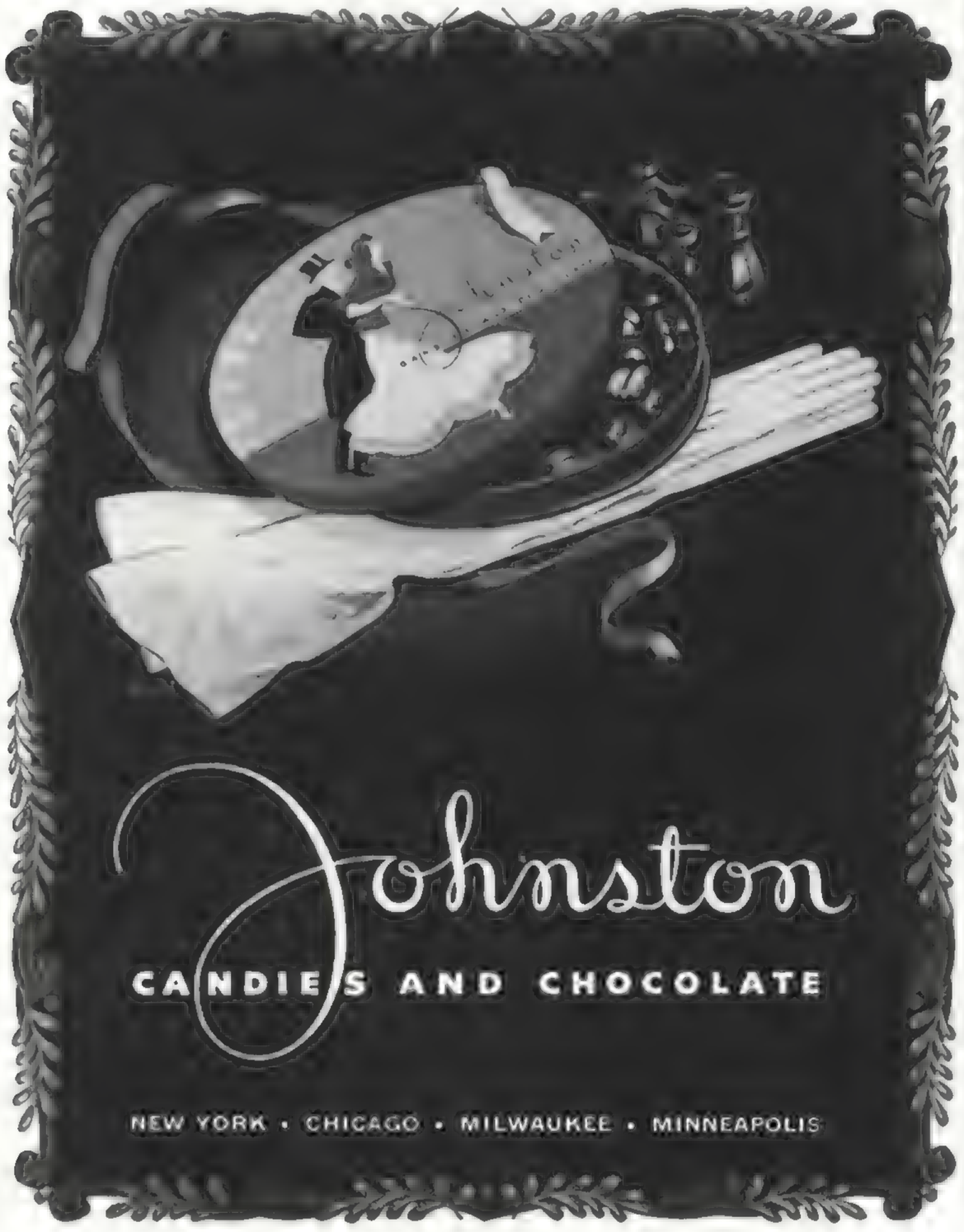
THEATRICAL

Under the theatrical type of dress you have Schiaparelli's ballet-skirted short evening clothes, straight out of Bérard's ballet (such as the one on page 61, of the March 1 issue). Patou, Chanel, and Rochas all showed these short evening dresses in one form or another, and, somehow, they really look right and possible this year. The Patou and Rochas ones have a definite gipsy quality to them, with gay flowered or embroidered skirts, and the Chanel ones have a really dignified elegance.

Nothing could be more Greek-theatre than Alix's draped *ombré* jerseys, which are very beautiful and very hard to wear (turn to page 57). She has a passion this year for draping everything skin-tight over the hips. Her red and blue grosgrain dress is a perfect tzigane dancer's dress, tight draping over the hips and a full skirt shirred on below the tight, curved-up-in-front hip-band. Paquin is full of theatrical dresses that cling to below the knees and then flare out in flounces with sequins or embroidery. The black tulle one with huge black sequin disks sewn together in ruching (page 57) is a fine bit of Marlene Dietrich. Patou has beautiful draped dresses, pale and Dantesque, with heavy, dark, dramatic coats over them, and Maggy Rouff has Egyptian princesse dresses decorated with striped bands. Lelong's multicoloured dresses, composed of blocks of colours forming horizontal or vertical stripes, are theatrical to the last degree. (There are two views of one on page 54.)

INFANTILE

There are a number of lovely baby dresses at Chanel's—enchanting ones made of the sheerest organza or tulle, trimmed with Valenciennes lace, sashed with pink or blue streamers. Lelong has pale pink taffeta ones veiled in black net, into which lace medallions have been set. One of these dresses has five weeks of hand-work on it. Mainbocher has gingham-checked silk dresses in pale blue or pink, skirts very full and gathered, bodices little and tight. Lanvin has pretty white organdie ones—one has a plaid bow applied on the skirt. Paquin has a divine white tulle (Continued on page 147)



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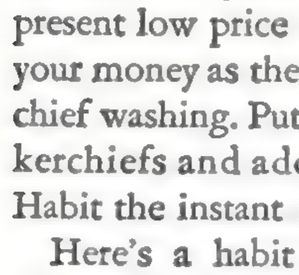
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REALISM AND ROMANTICISM

(Continued from page 146) model with tiny bouquets of beaded flowers all over it. They are delicate and beautiful and incredible.

SOPHISTICATED

In the sophisticated group, you have those fine black Alix dresses that belong, body and soul, to Paris drawing-rooms and that would add a lot of distinction to New York ones. One has a wide finger-tip chiffon coat, bordered with lace, that floats over a chiffon slip in red over black. Another has a black chiffon coat, with diagonal stripes of Chantilly lace set into it, worn over the simplest and loveliest night-gown-dress. You see this on page 61. Alix also has several black jersey dresses, high in the back, with front drapery falling from a knot at the waist.

Mainbocher has a lot of sleek gowns; probably one of the best is the black crêpe shown on page 56, with pale pink, blue, and black fringe. In the sleek group, also, belong his dresses of English chintz prints, high-necked, cap-sleeved, beltless, fitting like a glove, and slit in the back of the skirt to show a slip in a darker shade of the same print. In fact, Mainbocher's use of two or three different tones of the same print is an important contribution to our print life.

Schiaparelli has a few excellent sleek black-and-white or navy-blue and white print dresses—very simple and form-fitting—with horsehair coats over them like bird-cages. Chanel has several beautiful sleek pastel dresses—one of pale blue chiffon, buttoned with jewelled buttons all down one side, and with a long scarf knotted at the shoulder. Molyneux has a series of slim, off-one-shoulder dresses of pastel crêpe, which are laced with self-lacings.

EVENING COATS

The news about evening coats is: loose mantles falling full from the shoulders are best, like the Molyneux satin coat on page 69 of the March 1 Vogue, which is shirred onto a round back yoke. Patou has a cape with the same round yoke. Alix makes a black jersey coat, the fulness falling from cartridge pleats located on a square yoke. Every one played with floating tulle or lace coats or capes—Vionnet's hooded ones winning by a large margin. Schiaparelli shows a long cape with a short, fitted vest front, and Patou's grape coloured wool coat, shown on page 65, is a beauty.

COLOURS

The colours that stand out in the evening are: black with pale rose. Pastels in every shade, but particularly lime-yellow. A new fuchsia-pink, also Gauguin-pink. Stripes of every sort and description. Prints, particularly chintz ones, also small-figured prints and stripe-like prints. One tone veiling another—black over green, green over tangerine, black over rose. Lots of white.



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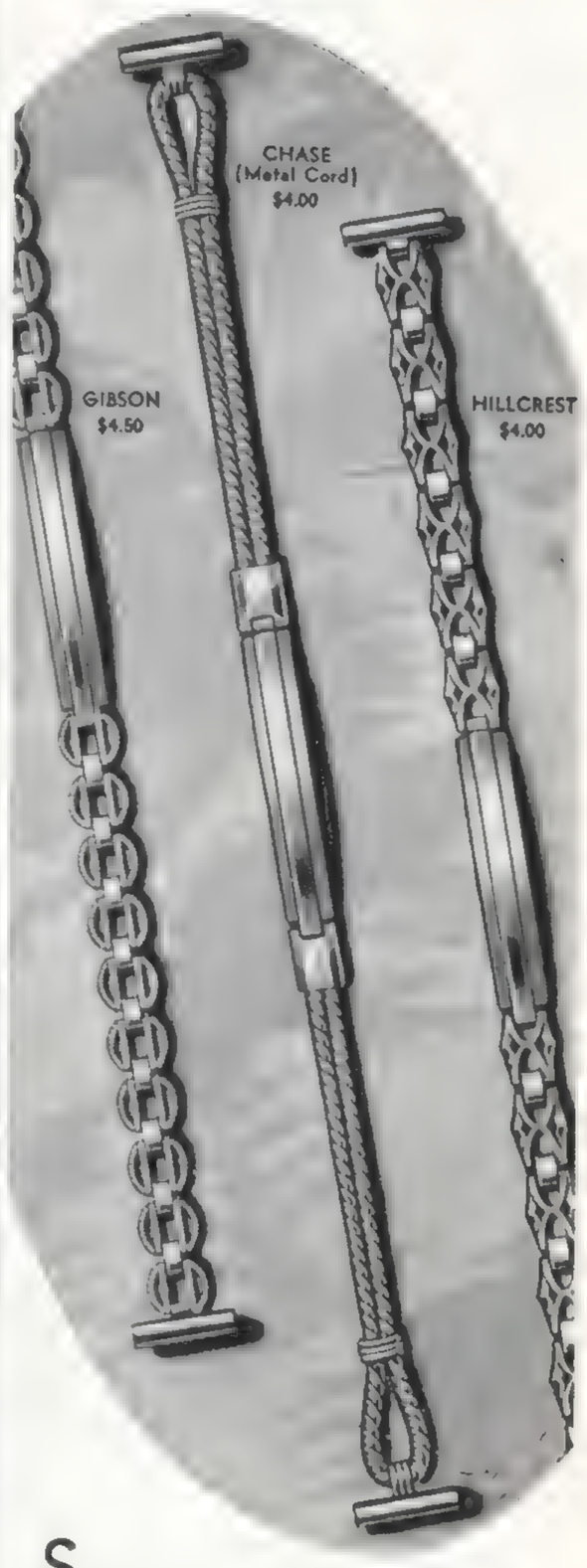
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71. "THE QUEST OF THE BEAUTIFUL" is a grand little book that will make you feel that your search for beauty has not been in vain. For Elizabeth Arden tells you how to care for your skin at home, and suggests treatments in body culture that you can take at home. Her complete line of beauty preparations is described in this helpful booklet. ELIZABETH ARDEN.

72. IS EYE MAKE-UP AN AFTER-THOUGHT? If you're one of those people who thinks of your eyes at the last minute, or when you suddenly find yourself ready ahead of time, write for Kurlash's booklet. It brings out the importance of your eyes, and tells you how to make the most of them. THE KURLASH COMPANY.

73. FOR BRITTLE NAILS. Don't let a broken finger-nail go with a muffled ejaculation and a resigned attitude. Brit-Tex is a preparation made to prevent such minor catastrophes, and also to banish hangnails and hardened cuticle, too! A little booklet on Brit-Tex will be sent to you free. BRIT-TEX.

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75. IN YOUR 'TEENS OR FORTIES, or in-between, Barbara Gould's booklet, "Any Woman Can Look Lovelier", will give you the correct treatment for your skin. Special treatments are also recommended for faulty skin conditions. A copy of this booklet will be sent free, on request. BARBARA GOULD.

76. WHAT SHADE NAIL POLISH? Revlon comes to the rescue, answering this baffling question with a chart that tells you what shades to wear with various costume colours. And, in addition, Revlon will send you a complete colour card showing the shades of Revlon nail enamel mentioned on the chart. REVLON NAIL ENAMEL CORPORATION.

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77. "ENJOY YOUR SILVER" is a handy little book to tack up on your kitchen wall for reference. Gorham has given tips in this booklet, not only on enjoying your silver and caring for it, but on table setting and entertaining. Please send ten cents with your request. GORHAM.

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80. SMART NEW ENNA JETTICK SHOES are pictured in a new spring folder that will be sent to you free, on request. There are nine styles featured in this colourful booklet. ENNA JETTICK SHOE COMPANY.

81. BALI BRASSIÈRES. An interesting new booklet tells you all about the geography of Bali and the lives of the natives there, and *why* they have such beautiful figures! These famous Bali brassières are described. A copy will be sent free on request. FAY-MISS BRASSIÈRE COMPANY.

82. "SWING INTO SPRING" is a new folder showing gay new Collegebred shoes for spring. There are pictures of the colourful "Mazurka" shoe and six other Collegebreds. A copy will be sent to you free. E. P. REED.

83. "THE STORY OF CAMEL HAIR" is an informative booklet telling you all about the history, structure and manufacture of camel hair fabrics. This fascinating little book will be sent to you by the originator and maker of camel hair materials, S. STROOCK & CO., INC.

84. "A NEW WAY TO BUY SMART SHOES" is described in Foot Saver's newest booklet. It's a matter of trying shoes on *unlaced*, as a real test to their fit. There are many illustrations of Foot Saver styles. THE JULIAN & KOKENGE COMPANY.

85. "MODE OF THE MOMENT"—three new dresses for March wardrobes are pictured in a new Mode of the Moment folder that will be sent to you free, on request. MODE OF THE MOMENT.

For your Travels

86. CRUISES THROUGH THE SEVEN SEAS. North German Lloyd's latest booklet, "Pleasure Cruises", describes cruises for 1937 that carry you through the Seven Seas. A copy of this will be sent free on request. HAMBURG-AMERICAN LINE—NORTH GERMAN LLOYD.

87. "BERMUDA—THE ISLES OF REST" is an attractive booklet that gives you an outline of the history of the Bermudas, a description of the climate, and a very helpful map of the Bermuda Isles. What clothes you'll need, and information on hotels are also included for your convenience. Free, on request. BERMUDA TRADE DEVELOPMENT BOARD.

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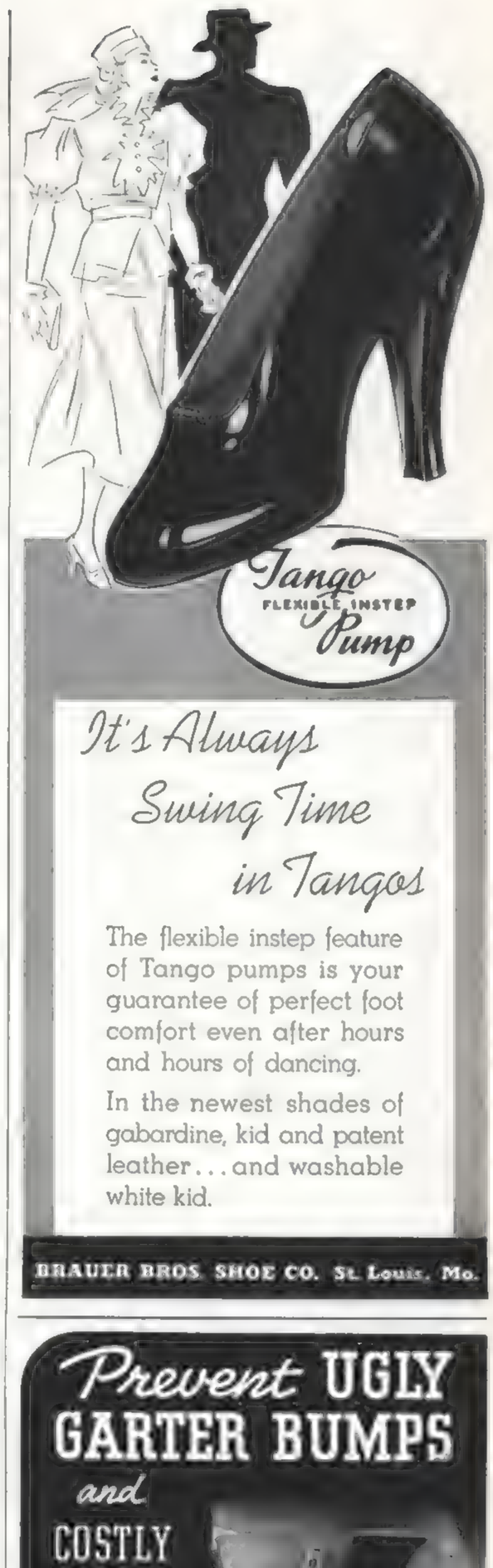
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THE PARIS COLLECTIONS

WE append here the first half of our house-by-house report of the Openings. The rest will be in the April 1 issue.

ALIX: Needless to say that Alix's collection was beautiful. Needless also, in this season of triumphant colour, to say that it was colourful. But her collection merited another three-syllable adjective, just as important—if not more so: it was wearable. There were dark jersey or tussur day dresses with wide panels—stitched down or swinging free—making a streak of contrasting colour down the front: rust with pale beige, green with violet. There were starched gingham jackets—plaid or checked—and printed jackets, over plain coloured, sleeveless dresses; and, conversely (or perversely) dark sleeveless jackets over navy-blue, white, and bright-flowered print dresses with elbow-length sleeves. There were pastel tweed top-coats, in colours like violet and periwinkle-blue—lovely and indescribable—, with fitted waists and folded revers. There was much front fulness, both above and below the waist.

For evening, Alix likes, particularly, two-toned, transparent effects—one tone veiling another so that you can hardly tell which is which. She puts a great, bouffant skirt of shadowy black horsehair over a skin-tight sheath of black-and-white print; a circular, finger-tip length coat of black chiffon, trimmed with lace and full as a smock, over a red chiffon dress. Over a black dress, closely shirred, she puts a black chiffon coat with diagonal stripes of black lace. But Alix hasn't forgotten her old love, her forte—drapery. She showed a beautiful series of *ombré* silk jersey dresses, consummately draped, in every shade of purple or of olive-green. And, of course, her simply draped, unsurpassable black jersey dinner-dresses.

CHANEL: Fashion may be swung on the hem of a ballet skirt, but Chanel brings us down to earth with a simple twist of the wrist—with a beige jersey suit, with a lace evening dress in *café au lait*. Both are in the best Chanel tradition; both have the endearing, enduring traits of Chanel simplicity and wearability.

The return of the unobtrusive Chanel suit was a sensation. Picture it in flannel as well as in jersey; in rust, red, or navy-blue, as well as in beige; also pin-checked. This suit—in all its versions—is both collarless and reverless; and the skirt is perfection—straight as a die at the back, with the mere suggestion of bias flare in the front. Sometimes an inverted pleat, coming from vertical slit-pockets, gives the front fulness. All as trim and casual as English flannels, with personality rampant in the blouses.

Chanel combines her coffee-beige lace evening dresses with net, with chiffon, with organza. They are as feminine, as serene, as sophisticated, as only (Continued on page 150)

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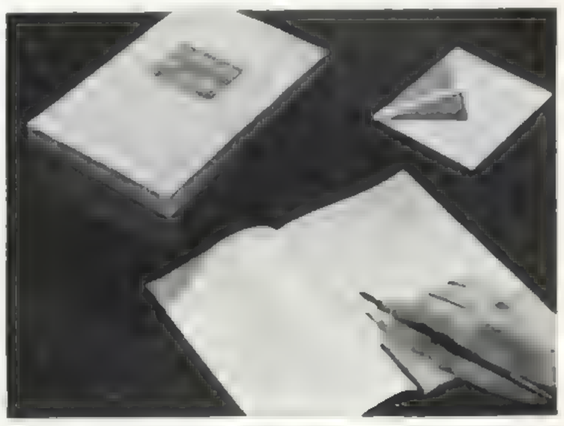
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THE PARIS COLLECTIONS

(Continued from page 149) that type of Chanel dress can be. Then she goes on to design evening and dinner dresses with skirts as wide as a ballet-dancer's, drawing a neat circle above the anklebone. She is one of the couturiers who are making the short evening dress look right. Her baby dresses, for evening, are an astonishment: made of baby batiste, of net, of organdie. Her Kate Greenaway evening dresses are straight, simple little ankle-length slips—very ingenuous.

Watch, too, for Chanel's printed crêpe dresses, splashed with huge flowers, some veiled with net...for straight jackets over simple print dresses...for beautifully fitted woollen and silk alpaca coats. Their fitted line is accentuated by a corselet bodice or sash that does wonderful things for the figure.

CREED: This magnificent collection proved again that the *couture* isn't concentrating, this year, on playing around with silhouette; but on details, fabrics, and, above all, colour. The reigning star, at Creed's, is beige—every possible tone of beige, combined with one, two, or three other colours. There are jackets in pinky-beiges, honey-beiges, yellowish beiges, beiges with a greyish cast; trimmed with warm tones of wine, rust, or nasturtium, and pitted against dark skirts—dark blue, dark green, black. Sometimes there's even another colour, used in a tie-silk blouse, either plain or printed. There are two all-beige suits: one of tweed with revers of wine coloured suède cloth (Creed's pet trimming), one of tussur with bright nasturtium revers and pockets. And a flared, three-quarters length coat-suit of beige tweed, with a high stand-up collar and jutting revers, that has welt seams—every seam being double-stitched and padded. Whipcord, one of Creed's protegés, is a natural for beige: witness the long, butter-beige whipcord redingote that brought forth a storm of applause; or the beige whipcord jacket, belted in back, with a nasturtium suède-cloth collar and lapels, worn over a brown skirt.

You come away from Creed's with your mind reeling in colour. Mustard and wine colour used with black; turquoise tweed with rust suède-cloth; tomato-red tweed; stripes; checks; plaids; brilliant harlequin blouses or printed linen revers; striped silk piqué piping to point up the details on plain, dark suits.

LANVIN: Details carried the day at this house. Scrolly, baroque designs in braid, applied on the bolero jackets that topped most of Lanvin's best day suits; leather bands or binding on the jackets of daytime ensembles. Inch-wide bands of stitched tulle making designs in low relief on bouffant tulle evening dresses, on evening jackets, on the huge net sleeves that Lanvin uses to offset the simplicity of slim, instep-length evening sheaths. Sequin embroidery, ap- (Continued on page 151)

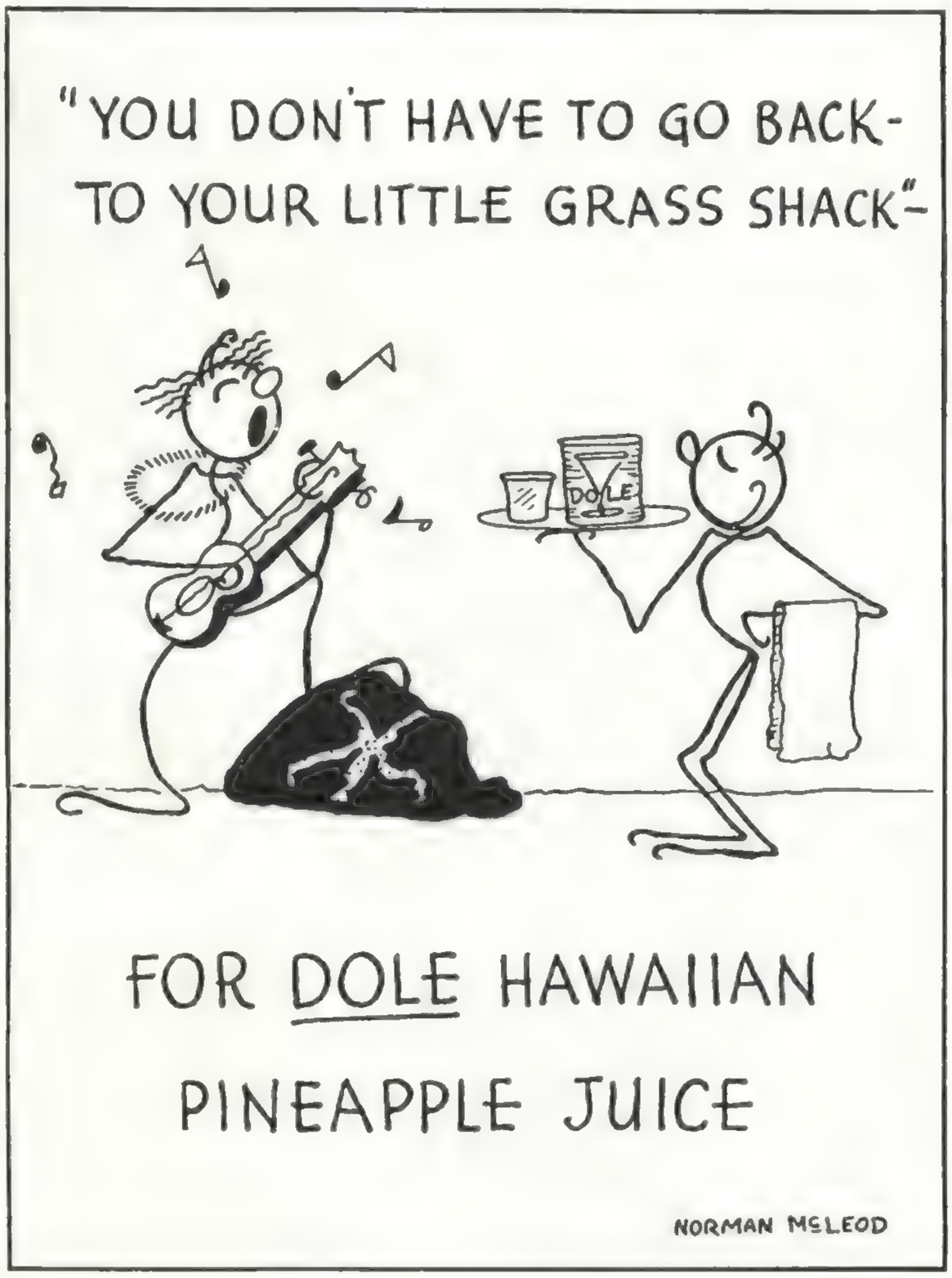


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(Continued from page 150) pliqué bands of lace or cloth, stencilled designs—these ran riot in Lanvin's Collection. And, since Lanvin has long been one of the leading exponents of the sentimental school, it was only natural that her evening dresses should embody the current Romantic Revival: not only in tulle, but in organdie—she showed a group of black organdie dresses, with enormously full skirts and short puffed sleeves; and a white organdie dress with question-marks (of all things) applied on the skirt. For your head, she advocates chaplets of flowers that leave the crown of the head uncovered to the winds of heaven.

LELONG: In this collection, there was a definite feeling of extravagance; of reckless colour, of incredibly beautiful hand-work and embroidery, of lavishness leavened with good taste. For evening, Lelong puts marvellous "Symphonie Fantastique" colour combinations on crêpe or chiffon dresses with horizontal stripes—wide at the hem, narrowing at the waist; or works in the contrasting colour in vertical panels in the front of taffeta or mousseline dresses; or puts a rainbow-striped ribbon bolero over a bouffant dress of blue tulle. Lelong, too, has felt the renaissance of Romance: in puff-sleeved, full-skirted tulle or net evening dresses—one of black net with applied lace motifs, veiling pink taffeta; another of black tulle with applied flowers; several with serpentine stripes worked in paillettes on the skirt; and in beautiful, bouffant taffetas strewn with hand-embroidered roses.

The same unsparing hand-work goes into his day clothes; yet they are, basically, superbly simple. Strictly tailored suits picked up with striped or plaid blouses, or starch-white lingerie touches. Simple print dresses worn with dark, collarless redingotes. Many black redingotes, fitted at the waist, flaring at the hem, over white dresses, or dresses with stripes or small flower prints on a white ground.

PATOU: Lime-yellow, fuchsia-pink, and pale rose—with dark accents—cast a haunting beauty over the Patou evening collection. Pastel crêpe dresses, with drapery falling either from a round hip yoke or from the side, have the lovely classic line that this house knows how to transmute into something that is unmistakably of to-day. Most memorable is a Dantesque evening coat of soft, dull grape-blue woollen, over a lime-yellow silk jersey dress. This is another house that has put over, successfully, the short-skirted, gipsy-like evening dress; one is shown, with a bolero jacket, of navy-blue tulle—flower-embroidered in vertical bands. Black or yellow lace evening dresses, striped with white organza piping, have a fresh and unexpected look.

For day, there are excellent trim, tailored flannels; and good individual details such as loose patch pockets, rounded yokes, and diagonal pleats. Flowered linen suits are numerous, and both peasant and tapestry embroidery motifs are used to good effect.

(Further reports in the April 1 issue)



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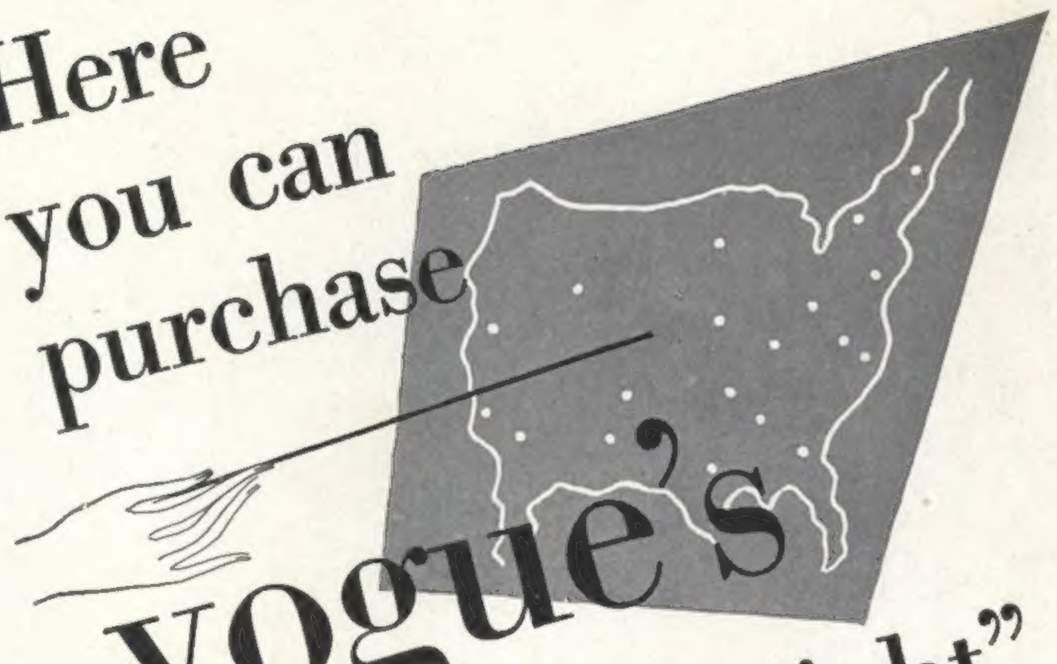
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